



Concept Art, Digital & Matte Painting Monthly Downloadable Magazine

speed painting

See what Carlos Cabrera & Mike Coriero created, when we gave them the subject "Scary animal emerging from a forest", in our new speed painting section.

Articles

Sketchbook 'Katarina' by Katarina Sokolova



Interviews

Marc Brunet, Björn Wirtz, Lorin Wood & Vitaly S Alexius



Galleries

John Keamey, Philip Straub, Glen Angus, John Wu & many more



Making Of's

Spray IT, Dragon & Spanish Girl



Tutorials

Creating brushes from custom objects, Speed Painting & Creating the Illusion of 3D in Photoshop





Editorial

Well, this year seems to be passing us by already quite quickly. The snow in the UK has come and gone (in the space of a few days) and spring seems to be kicking winter into touch, ready for what I hope will be a long summer. The new format and behind the scenes workings of the magazine

are hopefully paying off for you guys and I hope that you are enjoying them every month. A lot of you have commented towards this and have basically mentioned that you wished you had discovered us sooner! Well, if that's the case then please tell anyone you might think will be interested about us! We have enough room here for everyone, not that I'm inviting you all to stay, but I mean in a much more proverbial sense... After reading that last paragraph, you may be wondering what on earth I'm talking about? Well, I am off on holiday for a week (no need to show off) and basically portions of my brain seem to have shut down in anticipation. To be honest everyone round here seems to be acting a little strange recently, including assistant editor Warin (who eats far too many oranges per day by the way) and Lynette our marketing manager, who to be honest isn't acting strange at all, I just wanted to see if she is reading my editorials any more, or if she has got bored like the rest of you and started to read the actual magazine. I think I'll do that too. See ya. Ed.

Editor

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Contents

What's in this month:

Marc Brunet

Canadian Student

Björn

Freelance Illustrator

Lorin Wood

Concept Designer

Vitaly & Alexius

Digital Artist from Siberian Russia

The Sketchbook of

Katarina Sokolova

Galleries

10 of the Best 2D Artworks

Stylised Animal Challenge

This months winners & making of's

Custom Brushes

Scanning in custom objects or shapes

Speed Painting

"A Scary Animal emerges from the Forest..."

Creating the Illusion of 3D

In Photoshop

Spray IT

Project overview by Peter Chan

Dragon

Project overview by Sandro Nunes

Spanish Girl

Project overview by David Munoz Velazquez

About us

Zoo Publishing Information & Contacts



Cristián González

2D artist, Freelancer & illustrator, Santiago, Chile. My first job was in High School, creating Short Comic-strips for a weekly publication. Finishing 90's. I started to work seriously like an Illustrator, but I change the pencils & watercolors for digital techniques in 2002. From that time, I've been working as a Graphic Designer, Illustrator and comic-artist. invasor@invasorvisual.com www.invasorvisual.com



Contributing Artists

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist Magazine. Here you can read all about them. If you would like to be a part of 3DCreative or 2DArtist Magazines, Please contact ben@zoopublishing



Mike Corriero

Concept artist/

Illustrator > Freelancer

> NJ, USA. Most

of the work I do

involves the creation
of environments &

creatures for video games. Some of the work I've done lately have included pre-visual concept sketches for Radical Entertainment, Card Game Illustrations for Breakaway Games & assets provided to Liquid Development.

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Victoria Ying

Born in Burbank &

raised in Glendora,

South California, She

attended classes at

Art Center's Saturday

High program during

High School. Afterwards, she began attending

Art Center's bachelors degree program & during

her second term decided to apply for the new

Entertainment Design program.



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Peter Chan

2D Artist, Illustrator

& Student, Oakville,

Canada. I try to

combine elements of

traditional painting

with digital painting. I

started to digital paint in my early college career and now it is my favourite medium to paint in. My main inspiration comes from different artists online and my friends at school. I hope to work in the gaming or film industry in the future.

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Sandro Nunes

2D/3D Freelancer,

Brazil. I started

working with CG using

3dstudio for DOS,

making commercial

and institutional

videos. Currently I'm freelancer and hope to develop more works in the area 2D, digital painting, illustrations and concepts mainly for games industry.



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Marc Brunet

Is a regular 3D student in Montreal. He's been drawing ever since he could handle a pencil and it has now become more of a profession, working on various projects as an illustrator while he finishes his studies.

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Lorin Wood

I am a conceptual designer for the film industry, though I do enjoy occasional commercial work on the side. The bulk of my work is in the pre-production arena. I work primarily in Adobe Photoshop as a standard to augment traditional renderings, but I delve into Painter and Art Rage on occasion; more for personal enjoyment
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Vitaly Alexius

Freelancer, Toronto, Ontario, Canada
 Started out as a traditional artist in Siberian Russia.

In 2002, I learnt Photoshop & have been using it ever since to develop an innovative, digital-art style "Dreaminism". Currently I'm studying Illustration at OCAD, in Toronto downtown, and working as an artist, photographer and a freelance illustrator

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Katarina Sokolova

I was born in Kiev, Ukraine in 1986. I have had 5 personal exhibitions. My Works are included in the Corel Painter

X Gallery. Currently my interests include graphics, computer graphics (professionally) and photography. Some of my works are kept in private art collections in Switzerland, Australia, Canada & the United States.

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Patri Balanovsky

Production / Concept artist, PitchiPoy Studio, Israel. I have drawn & painted since I can remember, creating characters,

creatures & fantastic scenes has always been a passion of mine. Telling a whole story through a single image can be quite a challenge - & I'm always up for it. Keeping my work fresh & versatile, I explore all genres, styles & attitudes.

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Would you like to Contribute to 3DCreative or 2dArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, making of writers and more. For more information, send a link to your work here: warin@zoopublishing.com

totalTextures

v4: r2

Humans & Creatures

The Original Total Texture collection was created in 2001, utilising the best methods and technology of the time. Since then, techniques and technology have both moved forward, and here at 3DTotals we felt that although the original collection is still widely used and highly regarded among artists and studios of all calibers, it was time for an update...

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31 Creature Eyes
11 Creature Furs
2 Creature Miscellaneous
6 Creature Scales
14 Creature Skin (Body)
27 Creature Skin (Facial)
16 www.3d.sk images
16 Human Eyes
2 Human Hair
12 Human Misc (Body)
24 Human Misc (Facial)
47 Human Skin (Abnormal)
2 Human Skin (Old)
13 Human Skin (Tatoo)
34 Human Skin (Young)
15 Human Skin (Reference)





Paintings that let you wonder about the whole story behind them, have always been more attractive in my opinion.

SEARCH FOR

Marc Brunet

Marc Brunet is currently studying in Canada and enjoys painting fantasy environments that incorporate exotic females. There is an intriguing sense of narrative that underlies his work, which he hopes to one day, put to use within the games industry.

MARC BRUNET

Could you tell us something about your background and, how you became involved in digital painting?

Well first of all, I'm happy you have shown interest in a punk like me! I'm currently studying 3d animation here in Montreal, Canada. I think my love for drawing started as soon as I was able to hold a pencil or anything I could draw with! I used to do really silly comics with my brother. We had two characters, Nic and Pic, and we made up crazy adventures together.

I think the first time I tried digital painting was, when I tried colouring a drawing for my ex-girlfriend about 3 years ago, using my ball mouse. No need to say it was horrible! But I liked it a lot and ended up colouring all of my old drawings that way afterwards.

I take it from your answer that you also have an interest in 3D. Is this restricted purely to animation or are you keen on modelling and texturing too?

I find it very exciting indeed, to be able to take my characters and bring them alive in three dimensions. Our teachers goal is not only to teach us 3D animation, but everything we have to know to be able to create a short film at the end of the program. So we learn texturing, modelling, rigging, rendering, particles and everything else. I would say my favourite part is the modelling since it's the closest to drawing and it's also the part I'm best at!

What would you say are the subjects that you enjoy painting the most?

Hmmmm, well let's see, if one was to look at my gallery, he'd probably guess I like to draw pretty girls with huge breasts... Which is not

exactly what I like to draw the most... I just think drawing girls is hard, so I do it as much as I can to improve! What I've come to like painting the most, are environments. I have a huge respect for environment artists because I think it's one of the hardest things to paint. You know, when you can pull off and create an interesting atmosphere, these are most impressive images.

Who or what would you describe as being the main influences upon your work?

Honestly, I look up to a lot of CG artists, but I think the ones who influenced me the most, were guys like Hyung Tae Kim, Thierry Doizon (Barontieri), Craig Mullins, Ed Lee and Feng Zhu, just to name a few. I learned a lot from their art. On the other hand, the inspiration for my pieces comes from everything around me, I can walk down the street and see something interesting, like a weird looking man or an

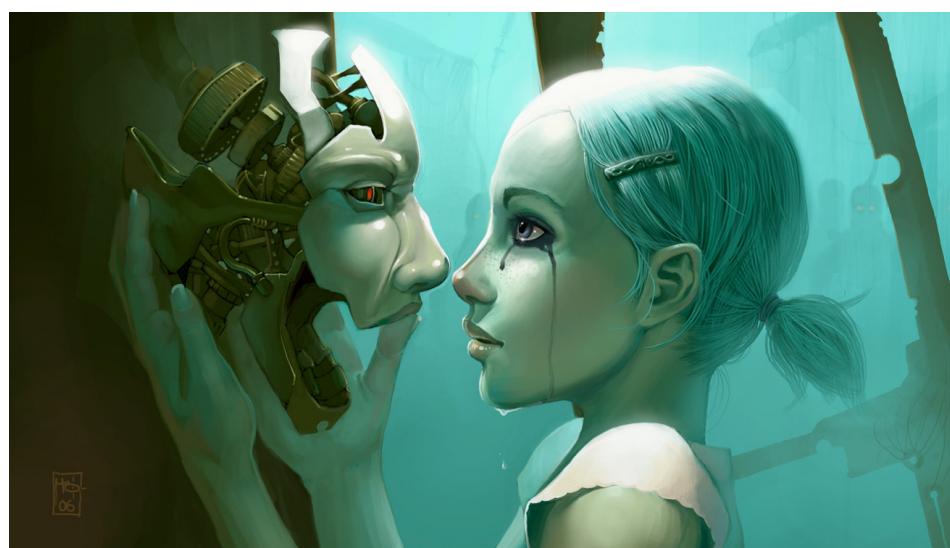


unusual object, so things like this, I can start and create a few ideas in my mind. I'll get back home and start working on something that had inspired me on what I've seen; add a few sci-fi devices and a new image is born! I'm a sci-fi freak and find everything related to robots, space ships and futuristic cities very inspiring.

Sci-Fi seems to be a hugely popular subject amongst many great artists. Why do you think this is and what is it that interests you particularly?

I think what makes it popular is the fact it doesn't exist, that it's all fictional. Pretty much like fantasy, every time we create a Sci-fi scene it lets us express all the creativity we can have, since there's no restrictions whatsoever. When I have an idea for a piece, I like it to be able to create every aspect of it from scratch, from the building's shape, to the crazy devices my characters can have. I also like to have a lot of contrasts in my images and combining hi-tech armour with pretty girls is one of many examples I enjoy working on.

Could you talk a bit about your favourite pieces and why you prefer them to your other work? Well I like all of my pieces; they're my little babies, but indeed there are a few I cherish more. Pieces like "Impossible LOV3" or "The Enchanted Pond" for instance. The fact that I've spent a lot more time on those, might be part



of the reason I prefer them over the rest of my gallery, but I think the real reason is, is the fact that there's so much detail, most people never notice it. I don't know why, but I find it exciting to be the only one aware of these details; how weird is that?

Paintings such as "Impossible LOV3" seem to suggest a hidden narrative. Is this something you consider, when creating images?

Oh yes! Paintings that let you wonder about the story behind them, have always been more attractive in my opinion. I always try to imagine a small scenario before starting most



of my pictures as it gives them flavour if you know what I mean. It's also a lot more interesting working on something you get attached to, so characters with a psychological background are always a load of fun to draw.

Do you have any ambitions to follow a specific career path or just to simply wait and see what unfolds?

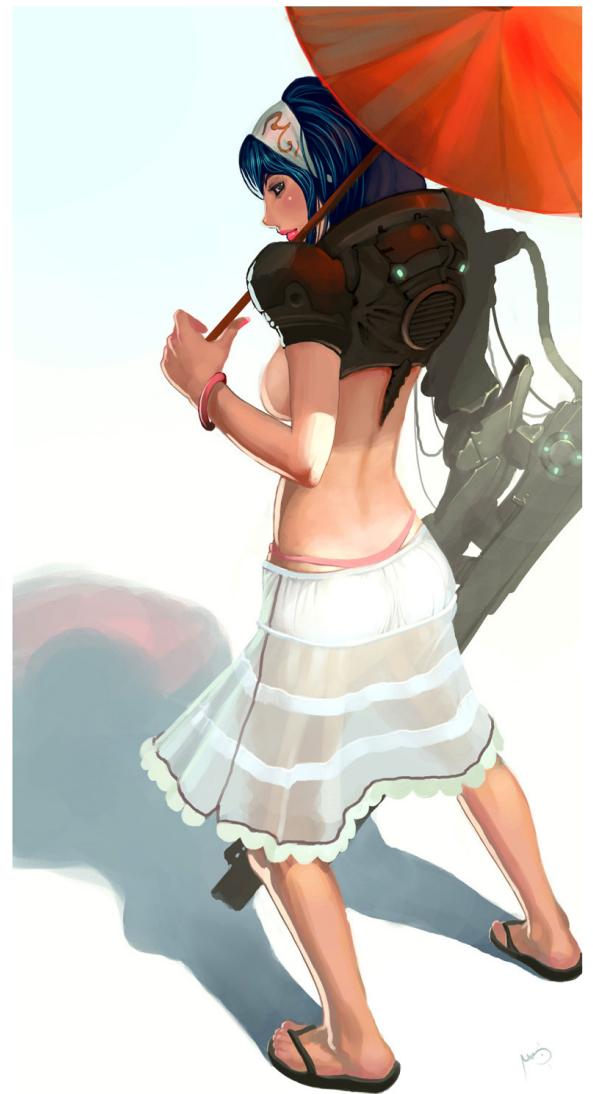
I do have a very specific career path I'm following. Unlike most people I talk to, I know exactly where I want to study, the exact programs I want to get involved with and even the studio where I would like to end up! I know it's not exactly the best idea to set myself a very specific path, I might be disappointed - who knows what will happen in the future, but for now, it's my motivation to move forward with what I do. Basically, I would like to finish a major in Computation Arts, and then do a one year specialization in video games and eventually end up in the Ubisoft Montreal cinematic studio as an art director or something!

Why computer games specifically?

Working on video game cinematic generally takes less time than a full Hollywood movie and I really like the idea of being able to work on various projects during the year, rather than spending a few years on a single film. I just like variety more and video games are perfect for that matter.

If there are any projects you wish you could have worked on given the chance, what would they have been and why?

Even though I'm still a student, it you have been a dream come true to work on "The Matrix". I think, that movie really helped me decide, that I wanted to do more than 2d for a living. I really saw how far CGI had gone and this drove me to it. If I had to choose which one of the movies of the trilogy I would pick the third one straight away. That scene where the city is attacked by all the robots, and the humans have to defend



themselves using giant mechas had me drooling all over the place! I'd be the happiest man in the World, if I could ever work on something similar. But if i have my way, I would put girls in the cockpit!

One final question. Tell us a bit about the photo of the dancing girl as it is very funny. Hahaha! Well this image had been circulating on the web for a while now; I have no clue who took it, but no wonder it became popular! Many people on different websites have made their own versions with different text bubbles, but I couldn't find the original picture to add my own text, until a few months ago! When I found it, I just had to write something of my own!



Marc Brunet

For more work by this artist please visit

<http://bluefly.cgsociety.org>

or contact them at

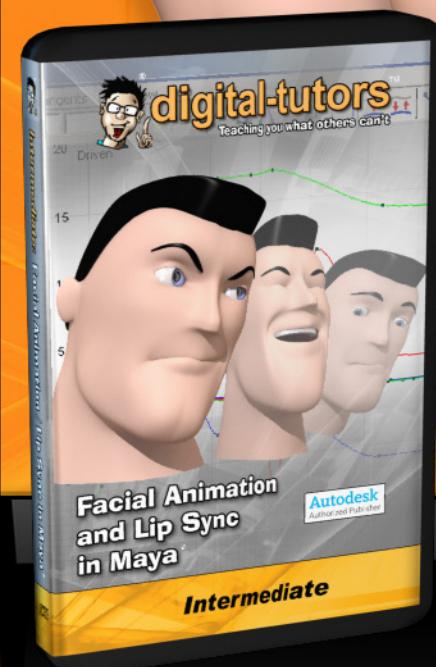
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Interviewed By : Rich Tilbury





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Björn Wirtz's journey to a respected freelance illustrator, has seen him try his hand at 2d & 3d, animation, photography and graphic design. He has also applied his knowledge from one subject to another, to help him achieve some very impressive results.

Björn Wirtz

Some of my paintings have a radically different approach to them. These may be just based upon a certain colour palette that I have in mind or they evolve from testing a new custom brush.

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Björn Wirtz

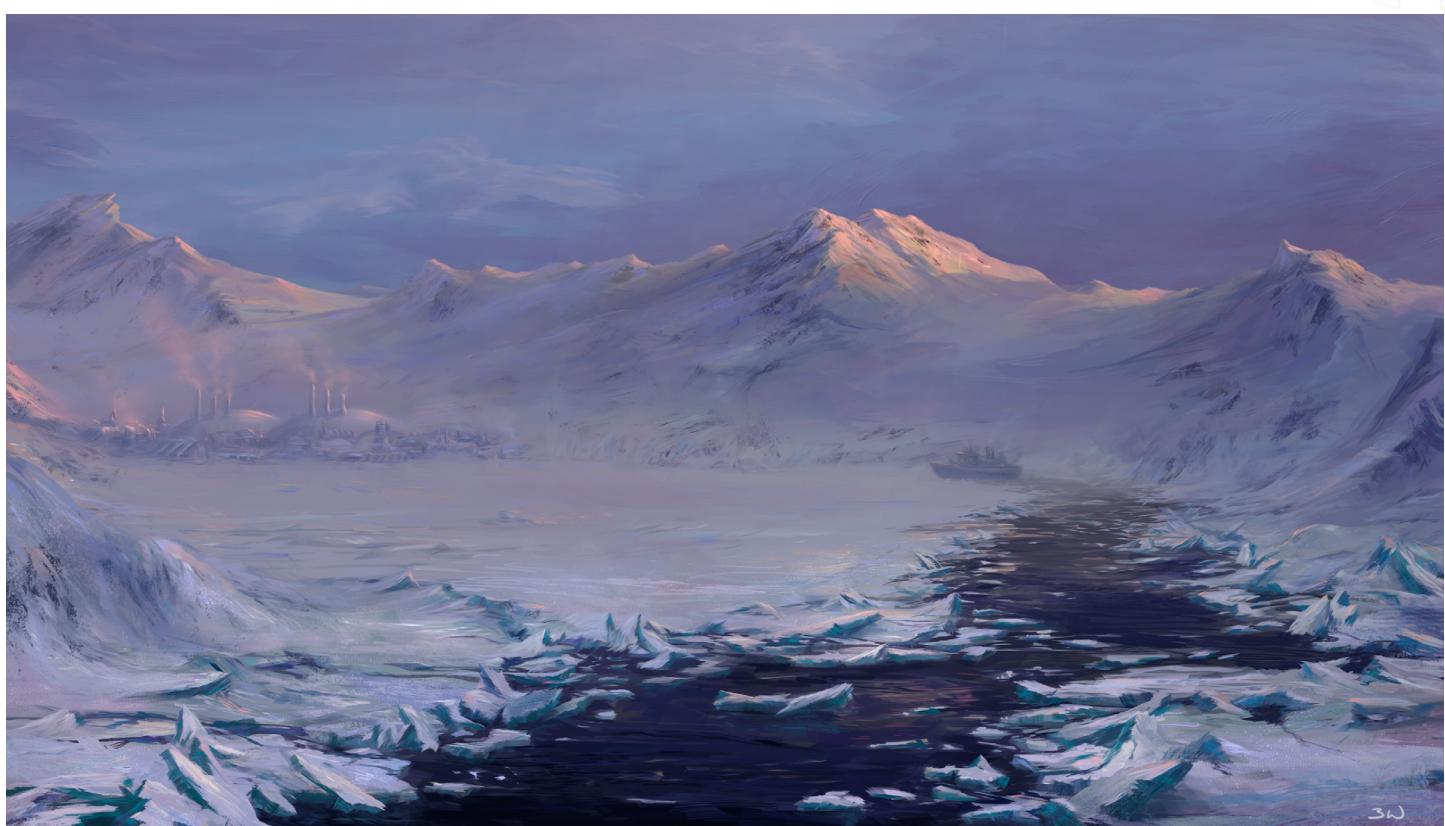
Hi Björn, Can you tell us a bit of background and how has your journey been in reaching your current work and location?

Well, I started drawing pretty early in my life. I can still remember sitting in the back of the car while on a holiday trip and drawing comic characters all the time. I almost forgot about all those creations until I discovered a whole bunch of them recently, it's really funny to look at them now. When I started skateboarding at the age of 7, I still kept on drawing and created my own grip tape and board designs with some waterproof markers. Unfortunately, I lost the interest in drawing as I grew older and so all my creativity went into skateboarding, spending

the whole day on the board. After finishing high school, I had to decide what I want to be someday, as I was good in art and in speaking other languages I had to choose which of those skills to develop further. I luckily decided to go back to my roots, and in '99 started to study communication design at the Niederrhein University in Germany. I've learnt a lot about the use of colour, contrasts and composition in the first years there. After attending the photography class in 2001, I bought myself a camera and suddenly, another way to express myself was born. It wasn't until 2002, when I first visited and soon became a member of the CGTalk forum. I was blown away by all the great artists displaying their work there. At that time, I was especially fascinated by the 3D work because I really didn't know anything about this kind of work before. The next passion was born and I quickly started to learn more and more, the CGTalk forum was a great help for sure. Buying my first Wacom tablet in 2004 marks another waypoint in my journey, the infinite possibilities that digital painting offers are simply astonishing. From that time, I concentrated

more and more on digital illustration and finally graduated from university in late 2005. Since then I've been working as a freelance illustrator and graphic designer while constantly trying to improve my painting skills.

I think CGTalk has helped many artist in the last 5 years, In your opinion how do you get the most out of an on-line art forum such as this? There are a lot of ways how you can use an online forum, to improve your own work, I'll just name a few. One thing that has helped me to get better, were the challenges on CGTalk. It's a great way to compare your work with others and thus get to know your own skill level. Due to all the great artists participating, this might be frustrating at times but mostly, it should stimulate you to get better and work harder. Of course getting advice from other artists on how to improve your own artwork is one very important point, too. Writing these lines, I really regret not having taken part in a challenge recently, I hope to find some time again in the future. A good and very helpful starting point not only for beginners are the tutorial threads, which





you can find on almost every online forum. Even if you think you already know so much and don't really need that anymore, trust me, you don't know everything, just take a look and you will see and learn a bit. Another interesting way to learn from others is to follow their work in progress threads. That way you can see how others approach a new artwork and convert it to a finished piece. Maybe there are one or two things you can then, adapt to your own workflow. But please don't forget to comment on the artwork that is being created and give some helpful tips yourself if you can because you

would want that for your own art too, wouldn't you? After all and most importantly, don't loose yourself browsing the forum the whole day and forget about actually drawing because this is what gets you better in the first way.

I see you are trying to master many mediums of digital art, why do you choose to divide your time amongst, 2d painting, 3d, animation, graphic design and photography? Actually that was just a matter of one thing, or medium leading to another and additionally I think that, it's always good not to be too specialized,

but rather have a broad field of knowledge in different areas with one area that you really focus on. In my case I have concentrated on 2d digital painting, especially environment concept design and mood paintings. Learning to master different mediums has other great benefits because they complement each other in many ways. For example, if you learn about Global Illumination or Sub-Surface Scattering in a 3d program, you can transfer that knowledge into your 2d paintings or if you have learnt a lot about composition and leading the viewers eye in graphic design you can adapt this knowledge to your 2d, 3d paintings or photographs. Another plus, is that you have the huge benefit of combining elements created in different mediums, it just makes life a lot easier if you can construct an element say in 3d that would have been otherwise, very difficult to paint in 2d, or you can just use the 3d model as base to paint on. There are almost infinite possibilities and combinations. Regarding the animation, I wouldn't say that it's a medium I am mastering, I just have some basic knowledge, but would like to expand that knowledge if I find some time in the future.





How does photography help your painting and illustration? It helps me in quite different ways; I think most importantly it trains the eye and your observation of the world around you. As I mostly do nature photography, I've actually learned a lot about the quality of light and different light situations at different times at day and year. It is also pretty helpful to know about the rules of depth of field or how different lenses influence the look of a photograph. Knowing about this can be a real help when setting up

cameras in 3d for example. Moreover having knowledge about exposure is very essential in my opinion. Just giving one example, of many that I've learned is that, if you expose the sky on a sunset scene, the land mass will be pretty dark with only slight detail visible. So I could apply that to my 2d paintings from there on. Taking photos has also led me to create an archive of reference images, I strongly advise everyone to do that. It's just better to have your own archive than having to search the web for a

specific image and wasting time doing it. I could go on forever listing the numerous advantages of photography here, but I will come to an end by mentioning just another two, first the ability to create textures from my photos for 3d models and second, the use of photos for the creation of custom brushes in Photoshop.

That's some great advice Björn, I take it you really enjoy getting away from the screen now and then with your camera, have you any



3w

favourite spots to shoot and gather inspiration? Yes, it's really refreshing to have a break from staring at the screen and actually taking a look at the real world around me. I don't have a favourite spot for photography; I'd rather grab my bicycle and explore the surroundings. When I see some interesting spot, I take some photos and then, come back several times, at different times of the day to get more of a feeling for the location and explore it further. For me the bike is perfect because you have more time to look

around than in a car and you have the ability to stop immediately, walking on the other hand is often at times, just too slow when you don't have that much free time.

It's very nice to see an artist's record of their work and achievements presented in a clear online portfolio, do you think it's important for artist's to do? Have you found the internet exposure, has boosted your career especially with your award winning pieces?

I think that an online portfolio is simply a must have for every serious artist. There's no doubt that today, a lot of possible employers are looking for talented people on the web. So keep your portfolio simple and clean, only upload images that are really worth showing and that best represent your work and also be sure to provide the user some easy to navigate interface that is not distracting from your art work. Creating a good internet portfolio has already paid off for me in several ways. One



example is, when I met possible employers at fairs, they often recognize my artwork and remembered they have already seen them on the internet, that's a good starting point for a conversation. Other than that, one exposure led to another and then I received a specific job offer, I am currently negotiating with the company that has contacted me. Furthermore it is always nice when people you do not even know write an e-mail saying that they like my work, I find this especially encouraging.

Do you have a constant supply of freelance work now? Do you take everything you can get or just choose the best jobs? I currently do have a more or less constant supply of assignments, but I don't yet have the freedom to choose just the jobs that interest me the most and neglect the ordinary ones, unfortunately there are bills to pay. I do have the aim to work towards reaching that freedom one day and then do freelance work for exciting projects on a regular basis. However I could also think of leaving the freelance market behind and getting a permanent position in an interesting company.



With regards to your illustrations, can you tell us roughly what order you establish the following and why: design of major elements such as characters and buildings, compositions, colour palette and tones, lighting? I actually don't have a standard routine for all of my illustrations, there are some different workflows for different purposes. When I have a clear topic for an illustration beforehand I create some loose pencil sketches blocking in major shapes and finding a nice composition, these thumbnails can sometimes, just be a few strokes, but I regard a strong composition as the best foundation for a successful final illustration. After that I try to gain as much information about the elements in the image as possible. For example I browse the web for interesting architecture, and of course also have a look in my own archive, beside the photo archive, I have some books that also provide some good inspiration. As soon as I decided on a specific style the story behind the image is now becoming clearer. It's really fun

for me to develop a story behind the image and it's a great help for the creation of the elements in the painting when you really know what's going on there.

Thereafter I scan in the best of the thumbnails and make several quick colour compositions, once there is one that satisfies me, I start to paint the final illustration. But there are other paintings that have a radically different approach to them. These may be just based upon a certain colour palette that I have in mind or they evolve from testing a new custom brush in Photoshop. These intuitive speed paintings are so much fun to do and are a great exercise, too.

What are your future plans and ambitions in your work and life?

Well, I definitely want to keep

on learning and become a better

artist, there's just so much to

learn and so little time. I'd really

like to get more into character

design for example as I've yet

not done much in that area.

Regarding the job it is my goal

to earn my money with being a

concept artist one day, I'd love

to work in the film industry but

working for game companies is

also a very interesting perspective.

Well Björn, we wish you all the best with your very promising career!

Björn Wirkz

For more work by this artist please visit

www.derwolpertinger.de

or contact him at

webmaster@derwolpertinger.de

Interviewed By : Tom Greenway



A New Dawn



Picture created by Juergen Elts with Vue 6 Infinite.



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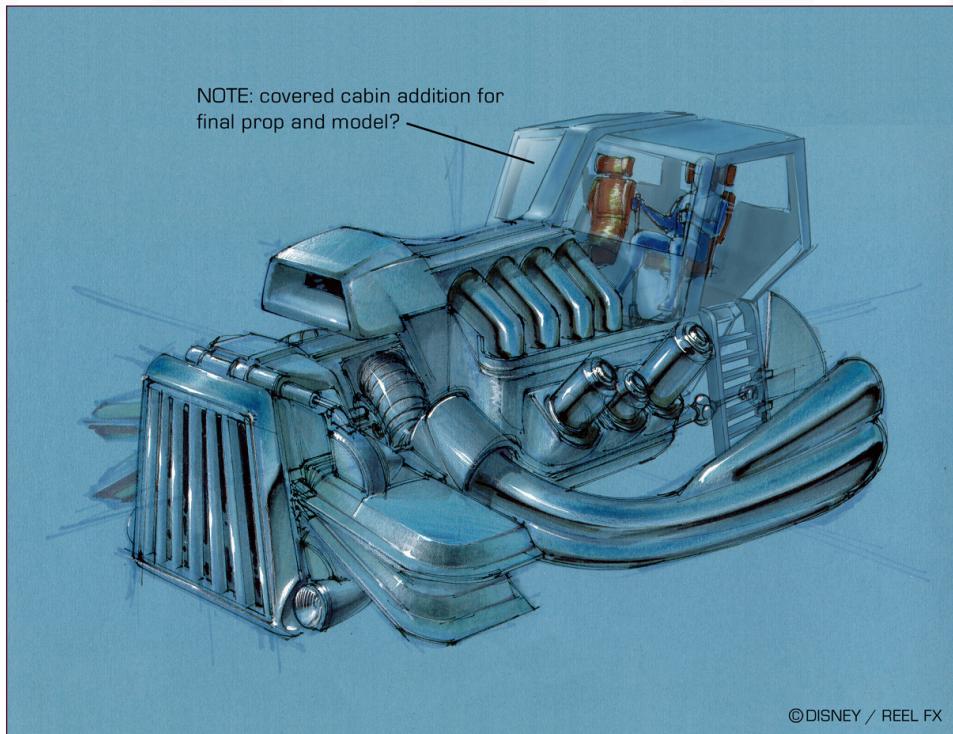


Lorin Wood is a conceptual designer, that works primarily in the film industry but also has experience in both television and games sector. Much of his work is permeated by his interest in mythology and story telling, which is something he continues to explore.

Interview Lorin Wood

Lorin Wood

You appear to have worked across a number of areas within the film and entertainment industry but which would you say has been the most fulfilling and which has presented the greatest challenge? Well, easily the film work (the work that I can show) has been the most fulfilling creatively, primarily because that's the industry that I've wanted to be part of since an early age. Film design frees up your imagination to experiment with various avenues of styles and ideas (especially if you have a large budget to work with and ample time to play around). Whereas with other branches, such as TV commercials and video games have specific needs that must be met due to time and production constraints. The game industry has obviously veered more towards the production levels of the film industry, but there are still limitations. The greatest challenges are easily television spots. When designing for a thirty/sixty-second commercial, you need to be on the ball from the start, because the budget, production and post-production are on a very tight schedule. There is not much room for wild blue sky exploration so you need to try and achieve your highest potential in the first pass (everyone has to in order to meet the air date). You have to cut out all the fat and make the work as lean as possible. It's a wonderful discipline that hones your skills. For example, I just finished a spot for where I needed to mimic the aesthetic of the painter Edward Hopper in the digital medium. That took me out of my comfort zone and forced me to push myself as a fine artist, but also on a technical level with the programs I was using, to accomplish the desired effect that the client wanted.



Would you be happy to work exclusively in the film industry if it meant varied projects? Yes. There is a grandeur and scope to films that is not present in many other mediums, where you can completely let your imagination run wild, which is very liberating in a creative sense. On the other hand, I am also practical and the experience I have had has shown me that there are other great possibilities out there not involved with film design. So, I leave myself open to other options. I try and stay ahead on pop culture and technology in a variety of fields, both out of personal interest and professional necessity.

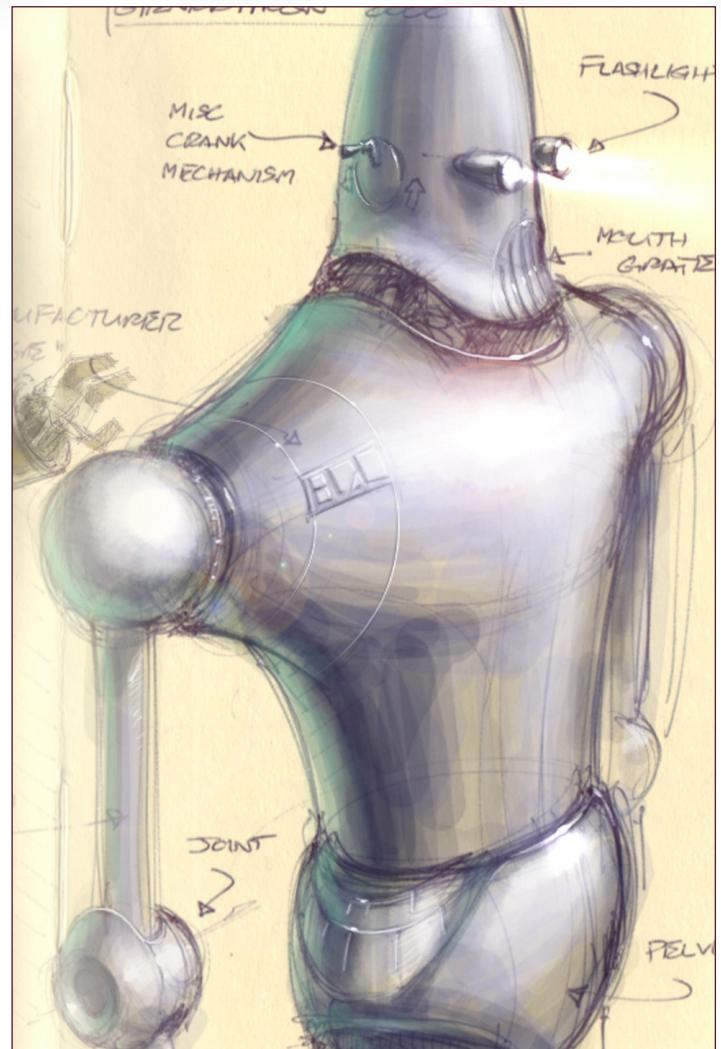
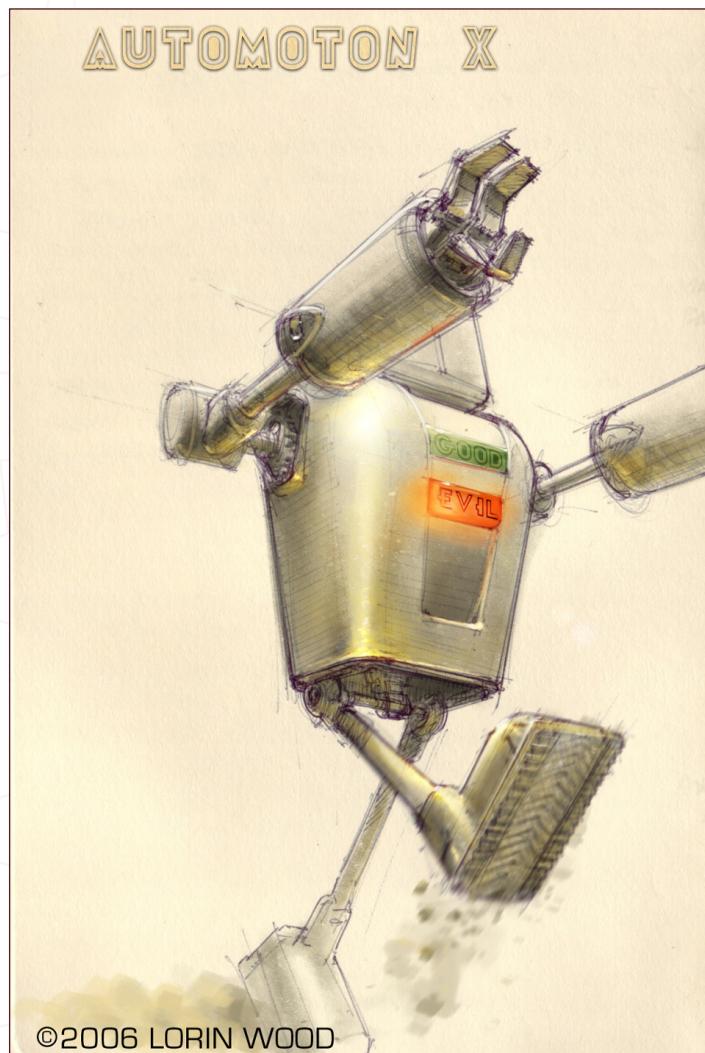
It is interesting to read that you are still pursuing a formal education despite having much experience. What do you feel are the main benefits to this? Well, my father is a professor of design at the University of Texas-Dallas, for one. Actually, that's not the reason. My family has always been pro-education (we lived down the road from Harvard in Boston, Massachusetts in my early years) so that desire has always been with me. I am also aware of my limitations as an artist, and many of those short-comings

can be filled with a formal education of the basic principles that have been around for centuries.

"Learn all the rules thoroughly so that you can break them well." - Joseph Campbell.

That and the interaction with fellow students, which is where the real education comes from, in my opinion. On the other hand, I'm also an opportunist, and you have to be in this industry. I've been in and out of school for several years and I've had professors at major universities, working industry professionals tell me that school will always be available, but if a particular project comes along, take it. You have to exercise good judgment, of course. So, my goal, before I die, is to receive a formal education. Age is not a factor in my mind, so I'll chisel away at it when I can.

What do you think are the main advantages and disadvantages of working across such a variety of disciplines as you do? Exposure to different methods of production is very valuable because it makes your work ethic malleable to different conditions. When you're a freelance



artist that is invaluable to your ability to find work. The client wants to hear that you can bring their vision to life. The only real disadvantage is being a "jack of all trades; master of none". That is if you find a nice little niche (which is not always a bad thing), that does not require much change in your work. Personally, that is not for me. I have an inquiring mind and need to know how to improve myself beyond my present condition. If I ever find myself settling down or slipping into a creative block I reflect on the early masters of the Renaissance (Da Vinci, Michael Angelo, etc). Were they ever satisfied with the status quo?

You have highlighted two artists that are considered Masters within their fields as "Fine Artists". Do you ever indulge in using oils or brushes? I actually have never touched traditional painting media other than the occasional gouache and gesso in my design work. Going back to the prior question on further education, this is a facet of that reason - exposure to other mediums. I enjoy the structured environment (to an extent) of the classroom and so I figure that would be an ideal place to begin using it. Time is also a factor; there is so little while working as a freelance designer.



You have confessed to wishing to streamline your story telling methodologies. Is this for any specific type of work?

Yes. In addition to being an illustrator I have always written (which I do when I can). My parents turned me onto the work of Joseph Campbell when I was very young and so his work on mythology has permeated both my illustrative and narrative work (something Iain McCaig has been successful at). All of these extensions of my creative persona are [hopefully] going to coalesce into film production, but that's down the road. I'm enjoying the journey right now. Another influence is my "mentor" (David Dozoretz) has been trying to get me to switch gears into 3D previsualization so that I can work on his projects. In my mind that is the next evolution of a conceptual designer. I always try to infuse my work with a narrative.

The story has to come across in that one key frame because the client will not see the big picture that I did. If they can't read the illustration in a few seconds, then I've missed something as the storyteller. I see previsualization as the next logical step and tool to telling (and selling) a story, because that's what it all comes down to: story.

You have mentioned Iain McCaig, another artist who has worked on the Star Wars story. In what way, do you see his work as successfully encapsulating what you strive towards?

Iain has a solid understanding of story structure (and mythology) apart from his daily job as an illustrator. That is a tremendous asset when designing for an industry that is built on a narrative foundation (or supposed to be). He has an internal database of archetypal imagery from which to draw that lends itself to his designs. Archetypes are powerful because they represent deep psychological truths to an





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audience; certain figures are representative throughout the stories of the human race. If you apply that knowledge to modern tales it resonates with the audience on different levels with a subtle ringing familiarity.

What type of artwork inspires you and which artists would you consider to be your favourites? Any art that tells a story or evokes a certain

emotional response is an inspiration, what Joseph Campbell referred to as "aesthetic arrest". (when a piece captivates your every sense emotionally, creatively and intellectually). So, that can be quite a few. As far as specific artwork, I thoroughly enjoy film art, impressionist, realist and the Renaissance painters. My primary inspirations for pursuing this career are Joe Johnston and Ralph McQuarrie (me and

half the globe). Lately that list has been added onto as I've matured creatively to include: Doug Chiang, George Hull, TyRuben Ellingson, Marc Gabbana, Iain McCaig, Craig Mullins, Edward Hopper, John Singer Sargent, Frederic Church, and the list goes on....

Joe Johnston and Ralph McQuarrie off course both worked on the original Star Wars film but there was also a close collaboration between



Joseph Campbell and George Lucas. Does Star Wars feature as a favourite film of yours with its links to mythology?

Absolutely. I say that more out of nostalgia than anything, but looking back on it it is almost a verbatim, step-by-step copy of Joseph Campbell's Hero's Journey model. It is a classic example of the power of pure myth in story. It spans multiple generations and I believe in part this is because of its simplicity in the use of the Hero's Journey. Lately, the list has been added onto with films like The Matrix (original), The Lord of the Rings and Gladiator. Other films that stand out as being adherent to the model are, V For Vendetta, The Game and The Fountain. They may not

have been as financially successful, but are nonetheless gratifying and well rounded as mythological narratives. In both the literary and film genres, the Harry Potter books fall into this category as well.

Are you able to produce all of your work from a base or are you required to travel much and work "in house"? Right now I work primarily from home in Dallas Texas, but I will soon be relocating to Los Angeles. I have a love-hate relationship with working remotely. I am a "people person" and enjoy working in a creative environment with other like-minded individuals, but that should be said for long-term projects. The biggest challenge to face

is disciplining yourself to stay on task because the distraction of complete and total freedom. It's a blessing and a curse.

Do you feel as though L.A. is one of the best bases for a person in your chosen field then ?

It depends what you would like to do. For film concept design, then yes. It is probably a good place to cut your teeth. L.A. is extraordinarily competitive with people from all over the world vying for any available design job. If you have the tenacity and the talent to not be dissuaded, then it's just the place for you. It will not become any easier to find work in this profession, so if you have the desire then you can be successful. For game development,



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then your choices are not as narrow. Again, it comes back to which field you have a passion for and which medium you find the most enjoyment from.

Lorin Wood

For more work by this artist please visit
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Interviewed By : Rich Tilbury





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Vitaly Alexius

Vitaly S Alexius

grew up on the edge of the
vast Siberian wilderness but
has now settled in Toronto,
Canada. His work is grounded
in Romanticism and paints an
apocalyptic vision of mans
struggle against
himself and nature.

Vitaly Alexius

I noticed that you were raised in Siberia in an industrial area amidst the Taiga. How do you feel that growing up in that part of the world has had an impact upon your work as an artist?

Living in Siberian Soviet Russia has given me a great art education and provided me with an experience of two lifetimes, since I now live in Canada, which is a very different life compared to Russia. In terms of just education in Siberia; I had high arts school Monday to Friday, where I painted/sketched/crafted for 4 hours daily, right

after regular school for nearly two years and it was completely free. Compared to Canada, Toronto - such education doesn't exist here and all the art schools are incredibly expensive. Akademgorodok, Siberia (a science city where I lived) had a surprisingly clear notion about green architecture as universities, roads and buildings were encased in deep forests with a web of gravel paths interconnecting buildings. I camped and hiked daily on these paths, right outside my apartment building. Walk far enough and all civilization will disappear, and before you, nothing but a green ocean as far as the eye can see; waves of wind running back and forth between tree foliage, whispering an arcane tune and colliding at the shores of mountains and steppes. My very first art inspiration came to me in 1995, Novokuznetsk, Siberia. On the gabled cottage roof, covered in wooden planks,

mouldings and swirls carvings, where I met a local artist. He was drawing some kind of forest on his canvas, via the view from the rooftop. I admired his glorious skill and pondered what it would be like to become an artist myself. Later on, I was enjoying a nice hike via the good old Trans-Siberian railway of the Soviet Union, while climbing various green mountains, covered with lush vegetation, with a group of good friends of that time. Upon the climb, we sat on the mountain side, enjoying the mid-day sun bursting through the clouds, in an explosion of light rays that lived on their own accord, playing with the shadows of the mountains, forests, and fields below. The wind rolled about the fields, creating a magical, wavy sea of orange grasses. And from that moment on, I've said to myself: "Every artist has their style. Whatever shall mine be?" Whilst staring at those rays of light,

Interview *Vitaly S Alexius*



I decided "I shall become the master of the landscape and the sky, and draw it in a manner as of a tasty delicacy, that can be consumed in large quantities via the spoon of visual perception - and thus the delectable sky, full of light rays that you see in most of my works now, was born." It took me about (counts fingers), 15 years to master those rays of light.

What was it that prompted a move to Canada as opposed to anywhere else ? Over 131 million Russians left their motherland to live in Europe/ USA/Canada/Australia, due to the unstable political/financial situation, war and conscription. The gap between the rich and the poor is extremely wide. Crime has been on the rise ever since the collapse of the Soviet law systems as there has been nothing to replace them. I was just one of those millions. Canada just had a good immigration policy at the time. In fact, I could have ended up anywhere: Germany, Italy, USA, etc. Interestingly enough - My great grand father had a chance to leave and go to the United States, as he spoke Chinese and studied in China. He was a patriot however, and stayed in Russia becoming a famous engineer and artist who painted portraits of Stalin and Lenin. He received numerous gold medals and awards and was proclaimed a "Hero of Soviet Union"; only to be sentenced to death as a traitor in one of the Soviet Labour camps along with millions of other innocent Russians during Stalin's insanity of 1935-40 simply because he spoke Chinese.

A sad end to what appears to be an amazing life. How does life compare in Canada for you ? Life in Toronto, metaphorically is a "clear calm in a wave-less ocean", compared to the "stormy sea full of lightning and thunder and rain" of life in Siberian Russia. Living in a state of calm is nice, safe, secure, but there's little motion, time as it seems is standing eternally still. Meanwhile, living in a storm is dangerous, but your ship moves forward to conquer new frontiers. In a storm the captain has a far greater chance of perishing, living in eternal danger, living in fear, never having a chance to stop and rest, and time runs at an ever expanding rate, accelerating, rushing forwards. Life there is eternally an intense motion - people quickly change, quickly grow up, quickly finish university, quickly marry. Toronto is a multicultural corporate paradise, where many aspects of life are controlled by massive USA corporations. Toronto is a host to hundreds of nations, yet strangely enough - a lot of culture is lost in the stream of multiculturalism or stemmed by corporate powers. Free entertainment is hard to come by, a lot of things are based on their monetary values. Toronto is grid-based, streets are unnaturally straight, buildings are all square, the downtown core has little or no trees, everything is encased in concrete, glass and steel, tall skyscrapers rise to the heavens and block out all starlight during nights. Man has triumphed over vegetation and earth, by locking up the ground in concrete blocks. Free camping is nearly impossible to find, parks don't represent real nature, but rather are a "well maintained, confined, and controlled nature", trimmed, sprayed and washed monthly.





It sounds as if Toronto lacks much of the vitality and power that the Siberian wilderness offered. Have you found any wild areas in Canada that match it in beauty and magnitude ? Of course. Canada is as big and beautiful as Russia. Grand sceneries of wilderness exist, just not near the big city of Toronto. It merely requires a hefty 200-300+ km drive north, or a plane ticket to British Columbia.

There seems to be an apocalyptic theme that runs through much of your imagery. What is the thinking behind this ?

"We find that the average-there are a number of different size atomic bombs. The total devastation varies, but they average on this earth map here... If they are expertly spread out, you'll find we really get a complete coverage of all humanity".

Excerpt from Buckminster Fuller's lecture, "The World Game" From the darkest dreams of imagination in my starkly-realistic and highly-detailed style "Dreaminism" I bring to my viewers, visions of the future that will inevitably come to pass if mankind's planet-wide industrial machine isn't adjusted in time. I have stood witness to a fall of a Nation and great noble ideals. I have seen Russian cities ravaged by human carelessness, industrialization, depression, oppression, crime and war. I have seen science fail and unleash death in the dark cases of Chernobyl and the Aral Sea "accidents". My vision is that of a Romantic artist, with one exception - to showcase not just the destructive power of nature, but also the destructive power of man.

Do you see Science as something which is ultimately destructive with regard to your paintings and what symbols would you say offered hope in your imagery ? Technology and science is a double edged sword. It can be good and evil at the same time. Its duality can be seen anywhere around the world. On the positive side we have created great cities,

raised skyscrapers to the heavens, chased away the darkness of the night with electricity and have lengthened, greatly simplified and improved human life. On the negative, we can use that same power to wage war on our own kind, or flatten the landscape into an infertile desert in just a few seconds. Even though my paintings are dark, in them there are always rays of light piercing through the darkness, and signs of life holding onto the last strand of survival.

Which artists would you say have had a bearing on your work ? Mainly at its core, my artworks are inspired by Ivan Aivazovsky - a Russian seascape Romantic painter. He painted the struggle of man against the ocean. I paint the struggle of man against global events and himself.

Do you think Romanticism still has a place in the modern art world ? Romanticism isn't as popular

as it used to be back in the 18th and early 19th century. Modern popular culture seems to have different ideals, controlled by corporate consumerism and shaped by the digital computer revolution. In my opinion it should never be forgotten just like noble ideals of chivalry or living to enjoy the beauty and power and nature, romance and humanity, rather than products or television. Personally I don't even own a TV as it is a lot more fulfilling to go out and make my own life an adventure, rather than watch adventures of others.

Since discovering Photoshop would you say your interest has completely moved away from architectural design and focused on illustration and digital painting ? Fate has quite a clear and developed path for me and if I stray from this path I'll be simply faced with closed doors and messages so ridiculously clear that I don't even have to ask questions about my purpose





in life. It's as simple as that. I tried getting into architecture, but 1% held me back from getting into a full-time architecture degree at university. I also tried design, but got no paid interior design jobs. I even tried a job involved with spray-painting a plane, but the plane crashed on landing before I could get to it. Only now that I've truly begun painting digitally has my life equalized. Now it is comparable to a dime standing on its end. I have everything that I always dreamed of as a kid living in Siberia: a life without fear or worries, daily art classes at university, a career in freelance illustration that I love, my own apartment in the big city, a kitty, a car for the weekends and a beautiful muse to inspire me. It is a turning point in which dreams become real.

Looking at your photographs it appears as though there is some sort of narrative attached to them. Is this a fair comment ?

There's a narrative to any photography and mine is no different, of course. My photography merely reflects and represents my journeys through the world. I always carry my camera with me, in hopes of some day capturing an extraordinary event like a UFO landing or the sky falling. Till that happens however, I'll just stick to drawing such events.

If you could summarize your work in a sentence what would it be ?

Romantically apocalyptic dreams of the 21st hour at the dawn of the twenty second century.

Vitaly & Alexius

For more work by this artist please visit

www.svitart.com

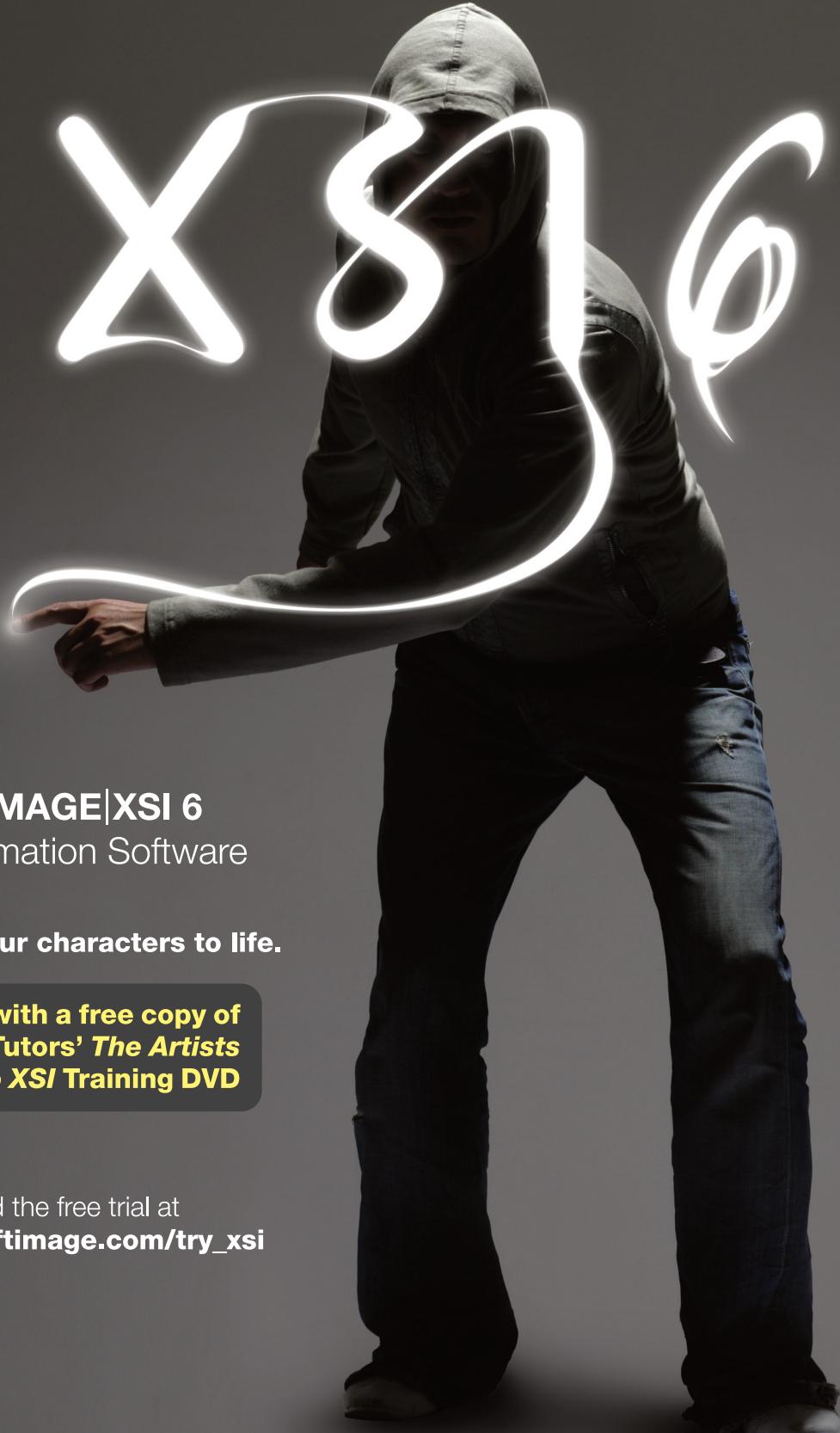
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“Japan has amazed me with its brightness. Tokyo surprised by abundance of beautiful, extravagantly, glamour dressed girls”



the *sketchbook* of **Katarina Sokolova**

This month we delve into a collection of sketches from artist Katrina Sokolova. She reveals the secrets behind painting techniques. She speaks about the thoughts behind her creations and where she finds her inspiration.

Angel

I have been working on this painting during the last month with some long pauses to study and prepare for my final exams. It's a new journey to my fantastic imaginary world where different characters have fancifully intertwined. All this has begun, as usual, from a sketch. At first I have created only the redhead girl playing on the harp of oblivion and her blue small fairy. Then it seemed to me pertinent to fill the picture with details which create history; The story of the girl who recollects the first ball-masquerade,

it was such a long time ago. A harp on which she played for her sweetheart, a mask, under which she hides from him. All this, in the past, and now there are only memories covered by spider's web. I needed to create a detailed sketch because I wanted to create a difficult work, and include a few characters and 2-3 plans. At first, as always, I draw a pencil sketch for the future painting. I painted 2 main characters in the sketch; red-haired girl with a harp by where the little fairy is sitting. The next step was a detailed sketch. I added some main shadow-highlights for future painting. After that I scanned the sketch in high resolution and began to work in Painter IX. Painter IX is the major software for my paintings. I wanted to create colour contrast between blue background and pale skin and red hair. By step 3 I hadn't decided what to do with background. It was



simple at the beginning – only blue colours but then I painted two doves at the top of work. The harp in the girls hands symbolizes a song of oblivion, and the doves are heavenly birds bearing light and new hope. I then painted a wooden box in the corner of the room, followed by a gold Venetian mask decorated with crimson ribbons. After this I began to work with the girls skin tones of figure and face. At this step I concentrated all my attention on the main character of the whole picture. I painted the girls face in detail. I wanted that girl to look like a doll, so I painted her with very big blue eyes. After I added some sparkling make up for her eyes. I painted her curly hair using round camelhair and airbrushes. I decided to add some lace gold butterflies and a branch of roses on the harp. The hardest part of the



work was painting the lace on the white skirt. It takes a few days, but I think I achieved success in this work. I continued to work on the little fairy, she has an atlas dress with a lace flounce, elf's cap and transparent wings. At the last step I added little details, such as rich bow in the red hair, veil on little fairies cap, lace frill on the black corset, little umbrella pendant on a long gold chain dangling from her fingers, embroidery and plumage on mask, doves leaf etc. Finally, I wrapped things up with the spider-web, and painted a blue tear of sorrow on the girls face.

Beyond Nature

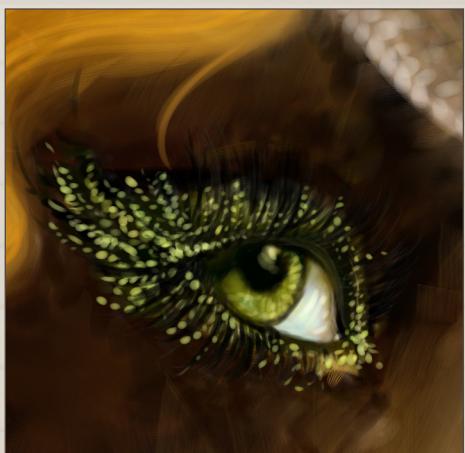
I started this painting from a very quick sketch. I drew a girl, called Svetlana. At the same time that I decided to paint new mystical girls portraits. I left the models hair and coiffure but added a mask, gloves and little lizard on the girls shoulder. As I planned to paint the portrait I work on the sketch with lots of attention, I erased unnecessary lines until my sketch looked ok. Now I'll tell you how I worked on the portrait for the principal part of the painting. I planned the shadows and folds on the sketches which subsequently helped me a lot later. When I start to work in Painter, I start to select the necessary colours and shadows, I scanned my sketch and set it to Multiply mode. After I started blocking in the colours in this picture, I found I had a lot of problems with background. At first, I planned to put some fairy tales into the landscape. However, I could not choose the right way and thought that I would leave these decisions until later, when all other details were finished. I wanted to emphasize the bright, full colours, therefore I have chosen yellow, green and hot red as the dominant ones. I painted the borders of the mask, eye, added some light onto the arm, and eye. I started work on the hair next. At the first stage of work in Painter, I usually start with general colour spots, approximate light and shadows in accordance with the sketch. One of the most important parts was to find the right set of colours for the girls hair. First I designed her hair locks. I used airbrushes and oil brushes. (For example, round camelhair). Then I have worked



on the texture of the satiny gloves and dress more carefully. I have almost finished her hair which is the most complex thing in this picture. About 70 percent of the time was spent on



painting this. When I work on a picture, I never concentrate on one specific area, like eyes or hair, I prefer to switch my attention from one detail to another. That allows me to see the whole work better and not to get tired of one part of it. It makes it very boring - to draw only the eyes for the whole day. It is much more interesting and productive to work on a picture, as a whole. Then, you can judge the work better and see what possible improvements you can make. I painted the lizard skin at this next stage. Hmm, when I did it, it seemed to me that the lizard became too realistic for a fantasy picture so I corrected it in the next stages. The hair is almost done! It's in keeping with the fantasy genre and is very bright. Next I start to add more details, this is my favourite stage of the work. I love to work on detail that adds charm and sense of completeness to the picture. I like this stage because I can add fantastic and unreal detail, which changes my final image and makes it into a fairy tale. I also wanted to paint some jewellery on the girl, I choose earrings, a ring and a velvet ribbon decorated with lace for her neck. I think velvet ribbon is a very sexy detail to enhance the woman's figure. Finally, I started to bring the picture to perfection. I always pay extra attention to details in the painting of the face, the hair, rich-decorated jewellery and dresses, I think it's natural because I'm a woman. At the next stage I have introduced little details into the picture, for example the diamonds in the decorative half moon on the mask, lace on the velvet ribbon and on the masks' border and red-



black feather pappus flares on the lizard's head. I made some highlights on the cloth and gloves and I used a very thin brush to paint some individual hairs. Until this late stage I could not decide what to do with the background. I have chosen very bright colours for the picture so far and it was obvious to me that if I draw anything too bright or detailed on the background, the picture will be overloaded with details and that will spoil it. Finally, I solved this by keeping the background very simple and easy on the eye.

Hisako

Last autumn I travelled to Japan. The unique culture, art and tradition of this wonderful country rendered a lasting impression on me. Japan amazed me with its brightness. Tokyo surprised me with its abundance of beautiful, extravagant, glamourously dressed girls. I wanted to create a work with unusual fashions, which would blend two cultures - Japanese and European. Therefore, I have chosen for the image neither an Asian, nor a European type, but a specific mix - a Japanese girl with little European eyes and east features. The fan is also Japanese. When I came back from my trip, I thoroughly went through my feelings and when I had an approximate idea of how I wanted my creation to look I started my first sketches. Every one of my paintings starts with a pencil sketch. I create many of them until I finally understand what I need for the realization of my idea. Step number one - a draft of a picture, I have sketched a general composition of the drawing and have planned the proportions of the woman in general. After that the ideas for the picture has to be determined. I started to work out the sketch in detail and when the final sketch was ready, I have scanned it to get the necessary size, (usually it is A2 format), and started work in Painter IX. In "Hisako.", the woman's figure is the most important aspect, and therefore I started to impose the general colour first. The shadows, light and transitions between basic colours have been applied to the face, hands, and hair. Also the general tone for the background and dress have been determined. In all of my works I pay the most attention to the facial features, especially to the eyes and lips. Therefore, in this work I have used the rich, saturated tints of black and red in the bright make-up, this draws the attention towards the eyes. Later I started to draw the details of the woman, I worked on the shadows and lights on the face, dress and hair. I have decided to clean two dark shadows from the eyes so that they appear more expressive. At this stage I

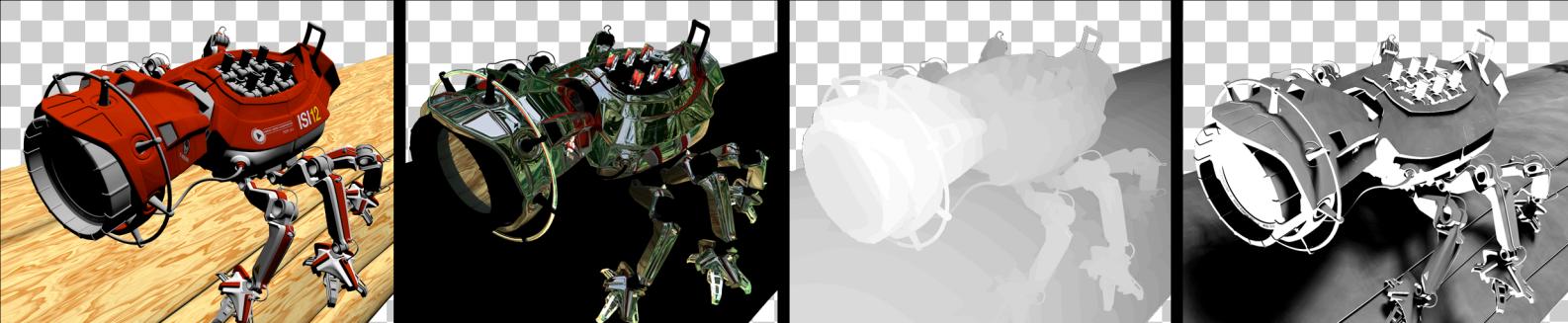


detailed her hair and traced the folds on a dress. Also, I defined the picture on the fan. Last stage now, I so I carefully work on the details. I finished the traditional Japanese portrait on the fan, painted an ornament on the silk on the dress. I used a small brush to paint the hair's details and eyelashes. I decided to paint very long eyelashes, decorated with sparkles and brilliant tears. To add a more glamorous atmosphere I enhance the earrings, string of pearls on the woman's hand, bright red lips, nails and a rich feather boa add to this picture. To sum up, I think I have created exactly what I wanted!

Katarina Sokolova

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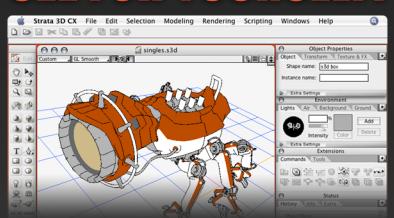
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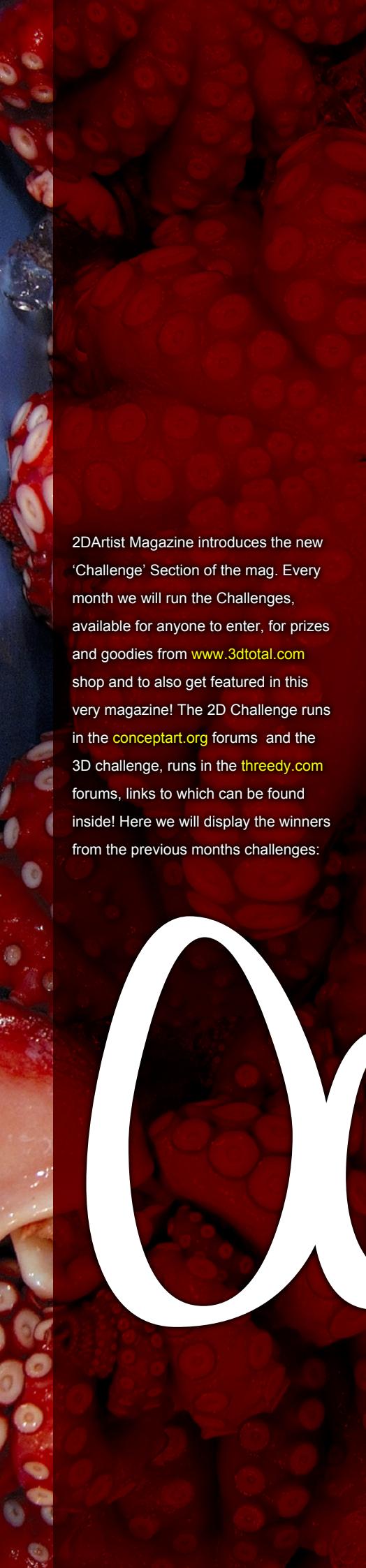
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2DArtist Magazine introduces the new 'Challenge' Section of the mag. Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from www.3dtotal.com shop and to also get featured in this very magazine! The 2D Challenge runs in the conceptart.org forums and the 3D challenge, runs in the threedy.com forums, links to which can be found inside! Here we will display the winners from the previous months challenges:

Octopus

Stylised Animal Challenge

In Association with



Stylised Animal Challenge *Octopus*

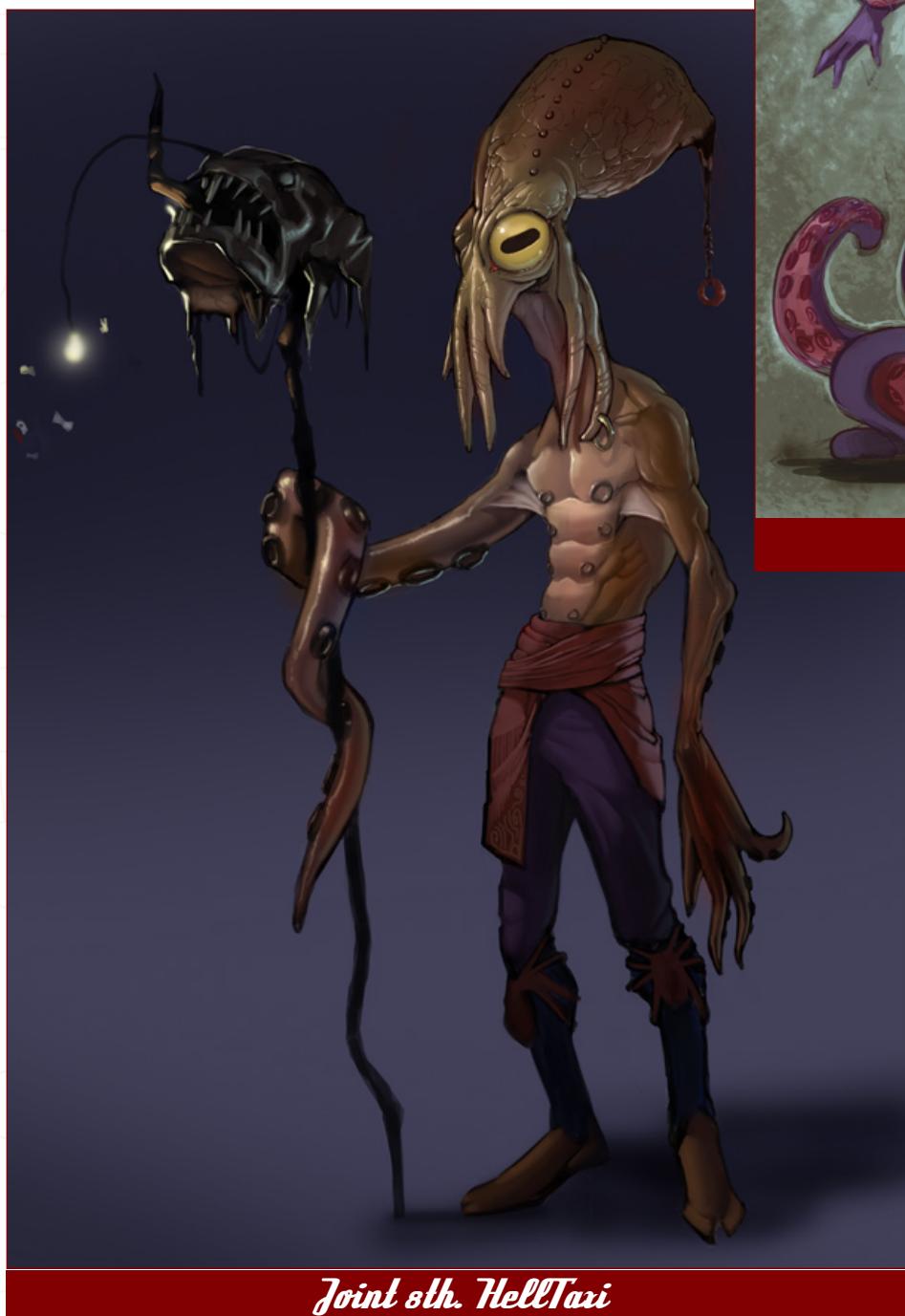
Welcome to the Stylized Animal Monthly Challenge. Each month we will select an animal and post some images in the [Forum Thread](#) as reference. All you have to do is create a 3D render of this creature in a stylized/abstract/cartoon style whilst keeping your creature instantly recognizable. We wanted to publish some content in 2DArtist Magazine on how to create stylized animals such as you see in the many feature films and cartoon galleries. We thought this regular competition might bring in just the images & making of's we need whilst giving away great prizes and exposure. If it's a success we will start to boost the prizes up as much as possible! This months 'Animal' was the 'Octopus'. You can see the top entries, as voted for by the public, and also the Project overviews from the first, second and third placed entries of the previous months competition

What are we looking for? Funny and humorous entries which break the animal down to its most recognizable components, emphasize these in whichever ways you think best and render your stylized/abstract/cartoon masterpiece. The rules are pretty laid back, please submit 1x3d render, minor post work is ok, its up to you if you want to have a background, include some graphical elements or text on your image. Renders of the 800 pixel dimension sound about right, but the top 10 will be featured



Octopus Stylised Animal Challenge

in 2DArtist Magazine so if you can create some higher res images too all the better. There will be 1 competition per month, with the deadline being the end of the month GMT. For a valid entry, just make sure your final image is posted in the main competition thread before this time. We require the top 3 winners to submit 'making of' overview articles that will be shown on either 3DTOTAL or 2DArtist Magazine, these need to show the stages of your creation, different elements and some brief explanation text, of why and how you did what you did. We will format this into some nice looking pages to give you some great exposure and us some quality content. Each competition will have one main thread that starts with the brief at the top. This is where all entrants post all WIPs give feedback and generally laugh at the crazy ideas that are emerging each month.

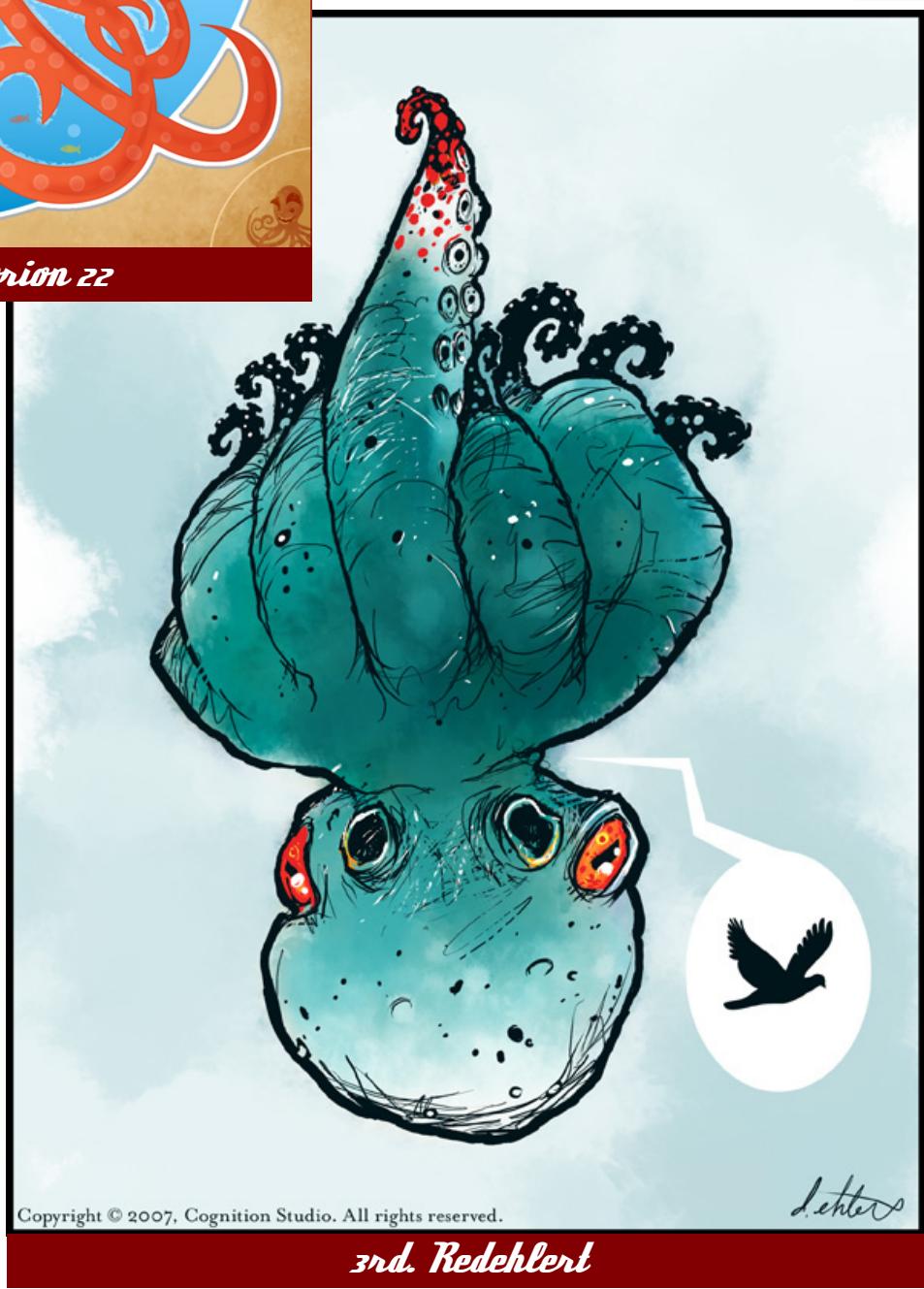




Joint 4th. *Mikeorion 22*



Joint 4th. *Guntrouver*



3rd. *Redehlert*

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Redehlert

The Challenge now at the Voting Stage is **"Camel"**

[Camel Competition Forum Thread here](#)

The Current Challenge taking place is: **"Eagle"**

[Eagle Competition Forum Thread here](#)

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Highland Cow

making of

Here are the 'Making of' the winning entries from last months 'Highland Cow' Challenge

1st - Chuck Mate

I use different layers and layer blending modes as a TOOL, so - as a rule

- I ALWAYS flatten it all to one layer after each step.

(I never keep layers on top of layers on top of layers to no end....)

Step 1.

I start by sketching a rough form, keeping the shape simple, And the silhouette clear and uncomplicated. I keep the lines curvy And fluid. Looking at reference photos, I find attributes and features that pop out the most - in this case the animal being bulky, cute, big-nosed and not too bright looking, and I use these to set the design, look, and feel of the character. (Fig01)

Step 2.

Working in from a general shape into finer and finer detail, I start "carving" in the features - snout, ear, hints of hair etc. - and a beginning of light and shade (Fig02).

Step 3.

More of detail work is done, and things get fixed or added - painting the hoof of the back leg for example, or a head of hair for the tail - and the shape is defined more by cleaning its surroundings a bit. (Fig03).

Step 4.

A general colour - warm light ochre - is applied on a new "colour" layer to give the grayscale. Painting a mid-tone colour of some sort, to work with. (Fig04)



Fig03



Fig04



Fig01

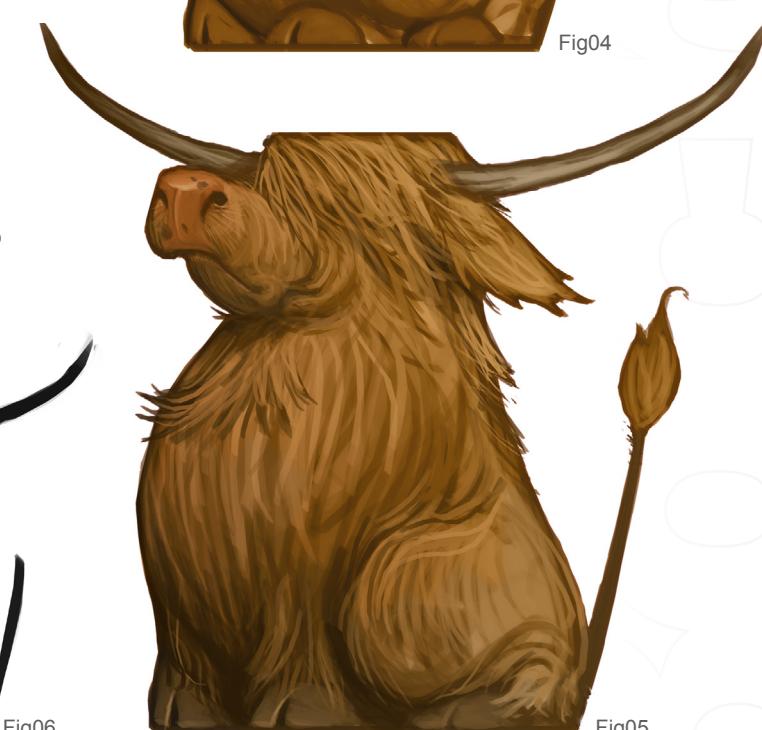


Fig05

Step 5.

On a new "colour" layer the different features of the animal gets their appropriate colour; grey/brown for the horns and hoofs, and a red/pink for the muzzle. Then more details are added; the hair is getting more defined and some of it breaks the shape a bit by sticking out the general form. The Hoofs are more defined and clean and more dark values are being introduced in darker areas. (Fig05)

Step 6.

At this stage the overall colour seemed a bit dull and muddy, so on a new "overlay" layer more lively reds and oranges colours were added. Then Finer detail is done here, such as more hair and curls where needed. Also, the light and shade is pushed further and getting more defined. (Fig06)



Fig06

Step 7.

Using a costume brush, a patch of grass is added in 3 layers of different greens to add depth and frame the animal in. A red plaid pattern is added behind the animal to suggest its Highland roots, and to compliment the greens of the grass. A bluish reflected light is painted in as well to accade nicely with the oranges and ochre of the cow's fur. (Fig07)



Fig07

Step 8 - Final.

Finally, I painted a tongue sticking out silly, to add some mischief to the character. (Fig08)

I faded out to white some of the farthest away horn for some more depth, and as a final touch – to make the whole colour scheme a bit more Homogenous - I added just a hint of a warm red colour on a new "colour" layer, all over the piece.

And that's all there is to it, in a nutshell.



Fig08

Or contact : pat2005b@hotmail.com



2nd- Eric Lofgren

I went into this challenge by trying to stylize the cow as much as possible, going so far to exaggerate the format by stretching it out as much as possible which allowed me to over emphasize the horns, which I feel are its' most striking feature. Once I had at least a rudimentary concept in my mind, I began to flesh out the cow. First thing I did was fill in the whole background with medium cool brown, to give me something to work off from. Then I created a new layer in which to create the cow design. I do that simply because it makes editing details or removing details much easier as the work goes along. For this challenge I opted to limit myself only to digital tools, working without sketches on paper. To get as expressive as I could, I chose to rough out the animal with the biggest brushes available. In this case, I sketched him out using the 200 to 300 hard rounds set at 100%. To get the shape I just began to lay down big swathes of colour, in this case dark cool brown, trying to find a pleasing enough shape to work from. This took about 5 or 6 attempts until I found something that appealed to me. I then began to work away on the shape with an eraser, set to 50%, shaping the blob of colour into something recognisable, but stylized at the same time. Once I got the basic shape in place, I began to fine tune the

silhouette with a finer eraser and brush, set at 100% until the shape was reached. I then began to fine tune the horns getting them as flowing and pointed as possible using various brush and eraser settings set as fine but as comfortable as possible. I also worked on getting the tail to a point that was satisfactory as well. Once that was done I added some very quick details for the cows face and legs. I didn't want to do too much there as I wanted the silhouette to imply most of the detail to emphasise the stylistic aspect of the design. I also added a quick rough foreground setting for him to be walking on. Then began to work in the fur. Using a tone a few degrees lighter then the base tone of dark cool brown and a hard round brush sized at 29 I began to strip in strands of fur. As the fur is such a strong and defining component of the Highland cow I opted to do the individual strands of hair rather then blocks of fur to help offset and give contrast to the strong basic shape as well as add some extra dynamism and visual interest to the design. I then carried on working in the fur building it up with the same brush but tones a few degrees lighter. I also furred up the tail in the same manner as well. As this was a fairly simple design, the cow was pretty much finished at this point, save the highlights, which I always save till last. I added the highlights to the fur using a very light tone of brown in the same

manner as before. I then added, very sparingly, little areas of white to complete the fur. I also added the highlights to the horn. Once that was done, To finish the background I created a new layer underneath the cow layer, then selected the lasso tool and created some stylized cloud shapes. I did this until I got the shape that I wanted and then I filled the shape in with a slightly reddish very pale gray. I then selected the cow layer, picked the magic wand tool and clicked on the area outside of the cow. I then selected inverse in the select pull down to switch to the inside of the cow and deleted the cloud fill to let the cow show through the cloud. Then I selected the area under the cloud and filled it with light green Cyan. Using the gradient tool set to transparent, I then selected white and did a quick fade up to the Cyan to add some depth. Once that was done, to finalize the whole design I added some tufts of grass to the foreground setting using the same colour as the ground. To get a nice pointed grass blade, I went into Brush Dynamics and set the size to fade at about 80 or so. And then filled in the grass using nice sweeping motions.

Eric Lofgren

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3rd- Shaoshao

The Sketch

First I drew the creature in coloured pencil, focusing on shape, rhythm and overall read. I knew that the main features of the animal which had to remain intact were the horns and the hair over the eyes. I also wanted to keep this creature feeling bulky and like a cow so I kept his body long and shortened his legs. He is a beast of burden after all. (Fig01)



Fig01

First Pass Rough Colour

Then I used a multiply layer in Photoshop to lay down basic colours for my creature. Since I was using references I pulled the warm orange tone of his fur from that. (Fig02)



Fig02

Tight Colour

Then I made a new layer and painted opaque on top of the multiply layer, giving it a more painted feel, adding texture and small details. (Fig03)



Adjustment Layers

After I had the details in, I felt that I was not satisfied with the colours. So I added an adjustment layer, Hue/Saturation and pushed the colours to be more saturated and a bit warmer. (Fig04)

Cools

The creature is all over very warm now, so I felt that it was necessary to add a bit of cool into his fur colour. I selected all, CTRL SHIFT C, to flatten copy and paste. Then I adjust that layer with Hue/Saturation and pushed the saturation to be more dull and the colour to be more cool. (Fig05)

Refining cool areas, Then I erase out with a soft brush and layer mask. (Fig06)

Details

Now a few more details and highlights and we're finished! (Fig07)

Victoria Ying

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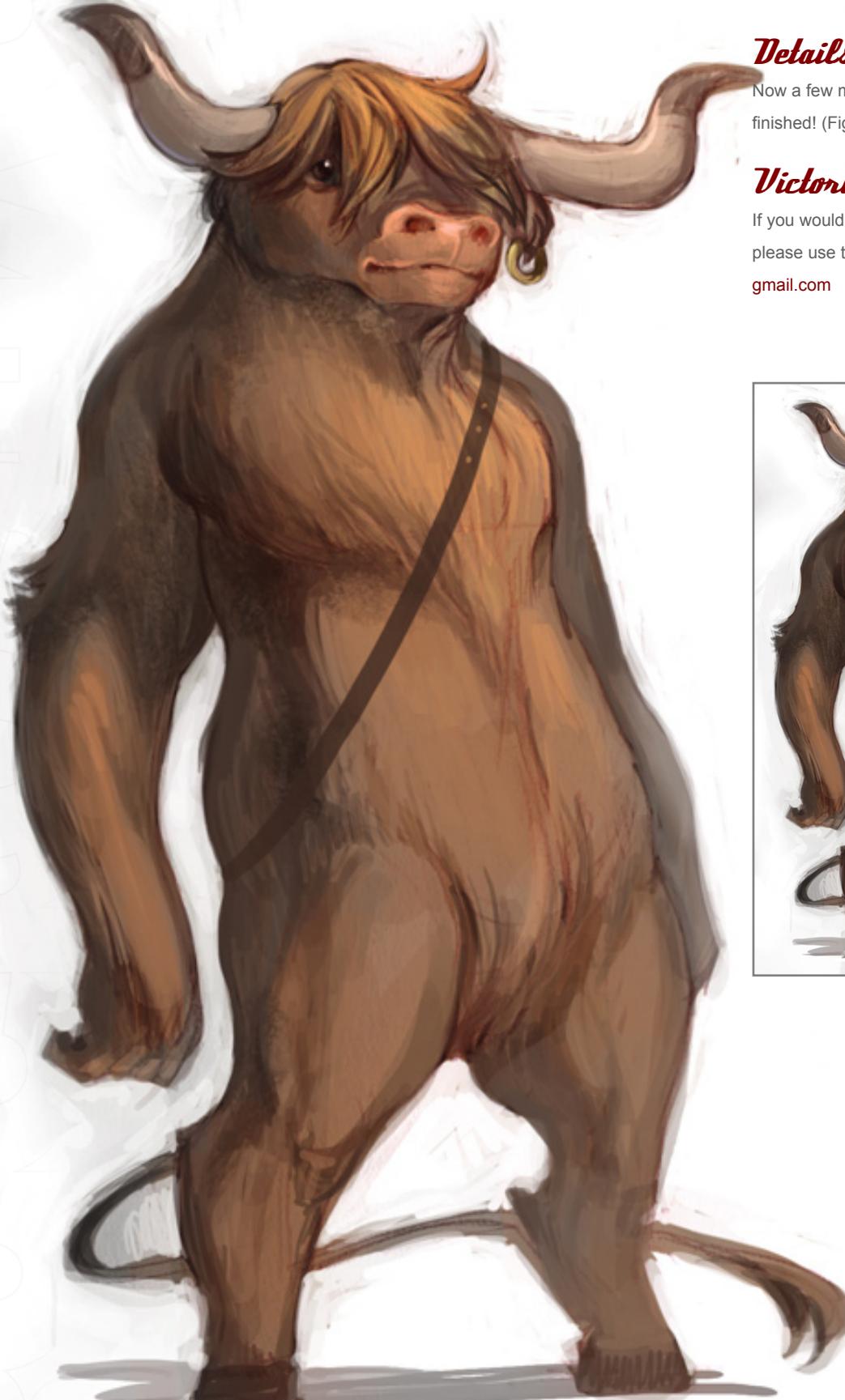


Fig07



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10 of the Best *The Galleries*

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Raphael Lacoste

John kearney

David Munoz Velazquez

Philip Straub

Olivier Heban as "Myrrdhim"

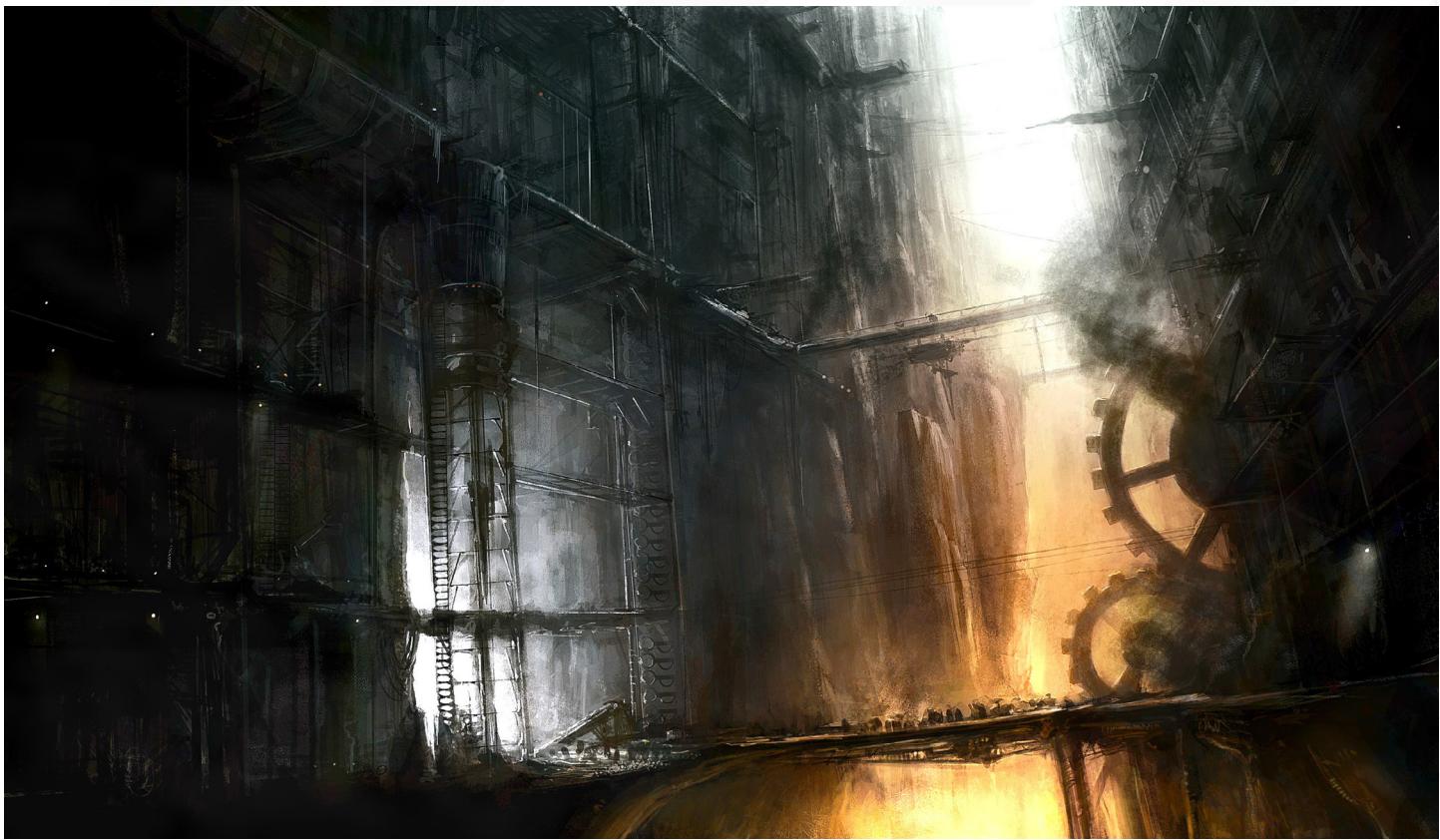
Ed von Lee

Tuna Ferit Hidayetoglu

Glen Angus

John Wu



***Mines***

B. Börkur Eiríksson

<http://www.borkurart.com>borkur@ccpgames.com

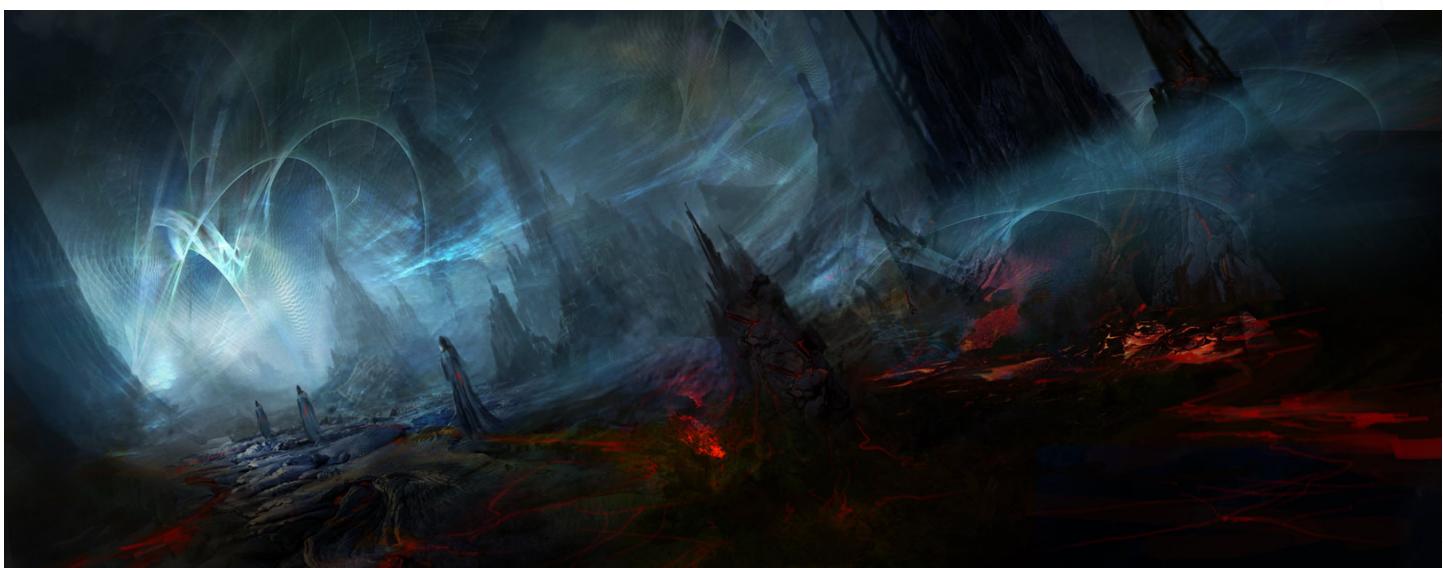
You can read an in-depth interview with this artist in
the April issue of 2D Artist magazine.

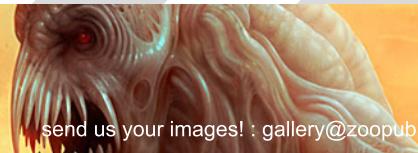
Nightmist

Philip Straub

<http://www.philipstraub.com>straubart@aol.com

You can read an in-depth interview with this artist
in the April issue of 2D Artist magazine.





Steampunk Chinese Winter

Raphael Lacoste

<http://www.rafael-lacoste.com>

raphael.lacoste@gmail.com



***The Fallen***

John kearney

<http://www.brushsize.com>contact@Brushsize.com***Ply-Spell***

David Munoz Velazquez

<http://www.munozvelazquez.com>munozvelazquez@gmail.com

You can follow the 'making of' this image in the April
issue of 2D Artist magazine.



Nausicaa and the Old Tree

Olivier Heban as "Myrrdhim"

<http://myrrdhim.deviantart.com>

olivierheban@sympatico.ca

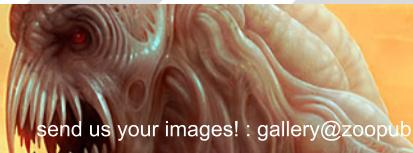
nzkt

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send us your images! : gallery@zoopublishing.com

Robyn

Tuna Ferit Hidayetoglu

<http://tunaferit.deviantart.com>

tunaferit@hotmail.com

You can follow the 'making of' this image in
the April issue of 2D Artist magazine.

Help for Teddy

Glen Angus

<http://www.gangus.net>gangus@ravensfot.com

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John Wu

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We know VFX. And it shows.

Custom Brushes

In this tutorial you'll learn a quick easy way to use household items or objects and turn them into a brush.

If you have a scanner you can practically take any small object that has an interesting shape and convert it into a custom brush.



Custom Brushes

Created In:

Photoshop

Scanning in Custom Objects or Shapes and Turning them into a Brush

I took a power cord from my computer and a couple pieces of jewellery, placed a white sheet of paper on top of them when scanning so the silhouette was more easily visible. (Fig. 01). In order to capture the silhouette of the scanned object like the necklaces, go to Image>Adjustments>Levels and up the contrast between the values so basically all the grey on the page disappears. (Fig. 02)

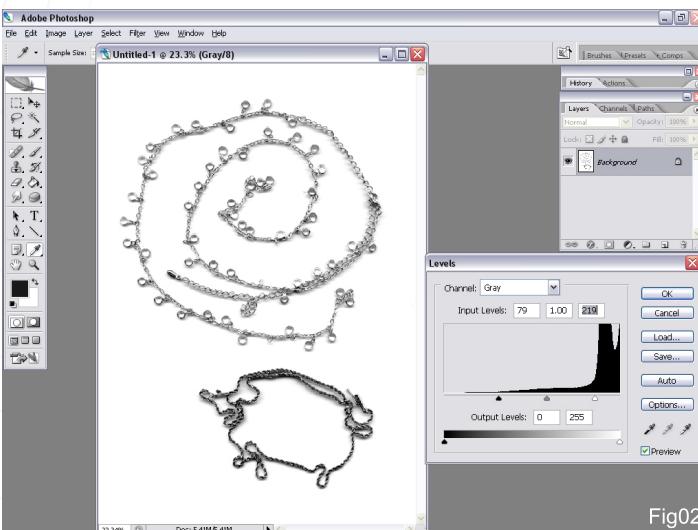


Fig02

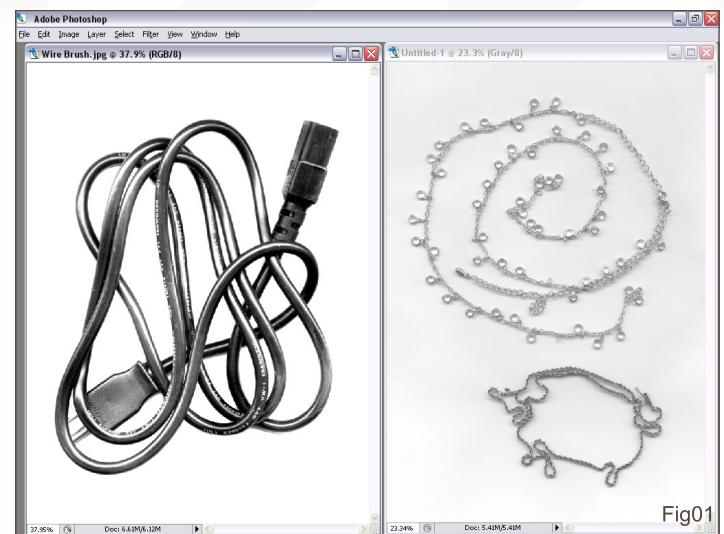


Fig01

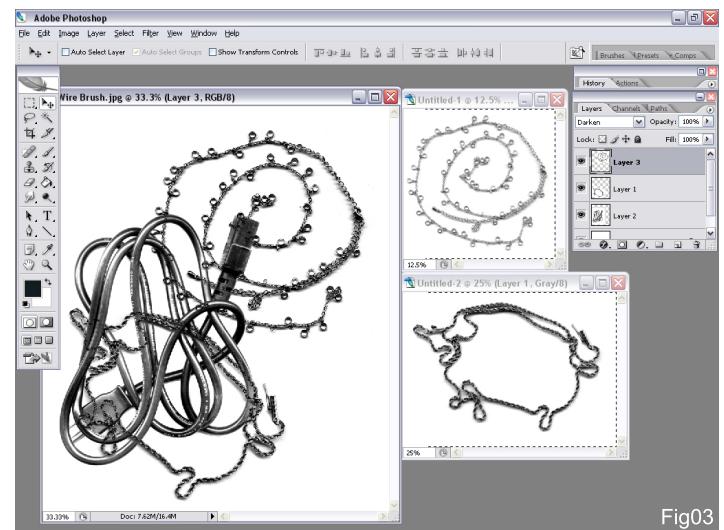


Fig03

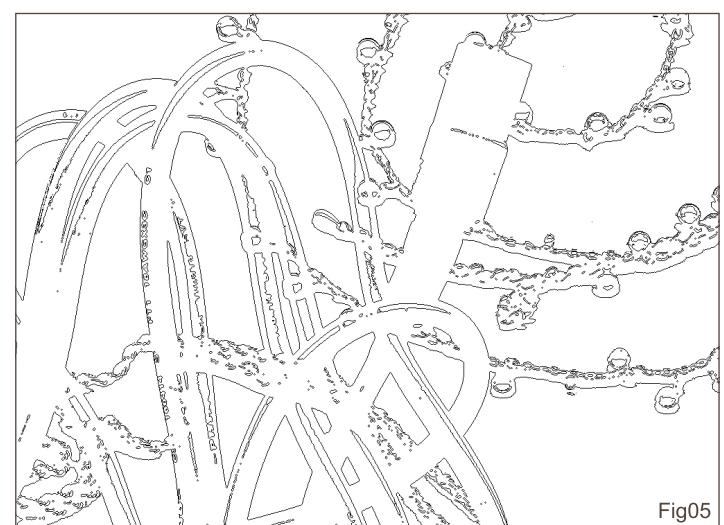


Fig05

To combine the three objects and create our custom brush, just copy paste the two necklace objects and place them on top of the power cord with the layer option set to darken. (Fig. 03). Now choose Edit>Define Brush Preset and save the custom brush shape. (Fig 04). This outline of the brush shape shows a bunch of nice little intricate details because I

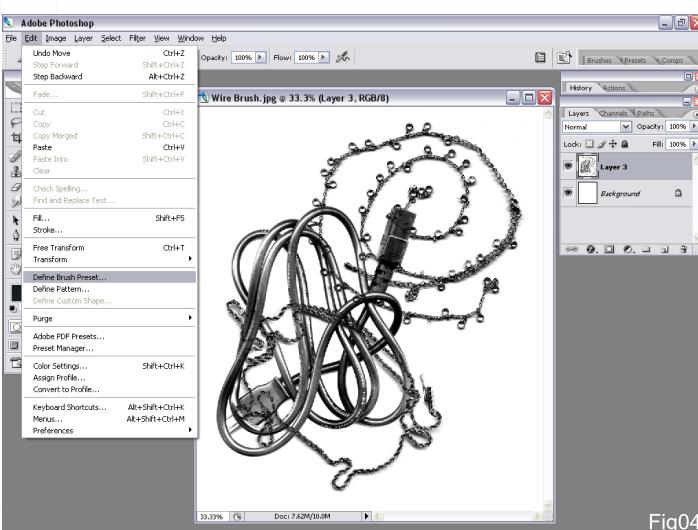


Fig04

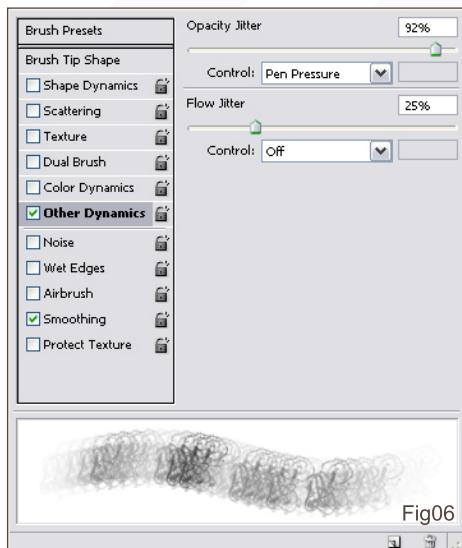


Fig06

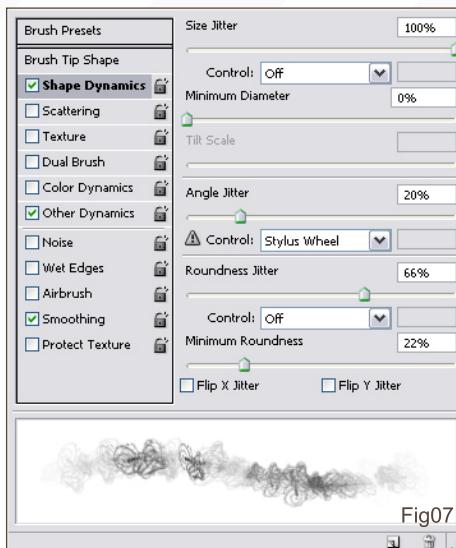


Fig07

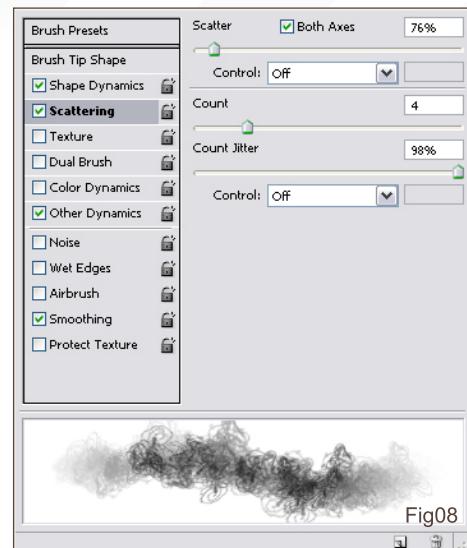


Fig08

chose to scan the objects in at 300 dpi. Which will let you use the brush shape as objects as well as texture. (Fig. 05). Now that the brush shape is completed and saved I'm going to apply some brush settings to allow for some variation and control when using it in an image. First select the (Other Dynamics Fig. 06) option with the opacity jitter set to approx. 90% and the flow jitter set to approx. 25%. Next select the (Shape Dynamics Fig. 07) option. Set the size jitter to 100% and the minimum diameter to 0%. To provide some variation in the direction set the angle jitter to 20% with the control option on stylus wheel and the minimum roundness on approx. 20%. The last setting I'm going to apply to the brush is (Scattering Fig. 08) and set the scatter option to 76% with a count of 4. This will separate the brush and bulk it up in the amount it's duplicated. (Fig09) A final test of the brush settings and then you'll want to choose the brush settings window at the top right with the little arrow, and choose new brush preset, name the brush and click ok. You can play around with all the brush settings to get the desired effects you're looking for and the shapes and details of your brush, have fun and I hope this tutorial was helpful.

Mike Corriero

For more from this artist visit
www.mikecorriero.com

Or contact mikecorriero@gmail.com

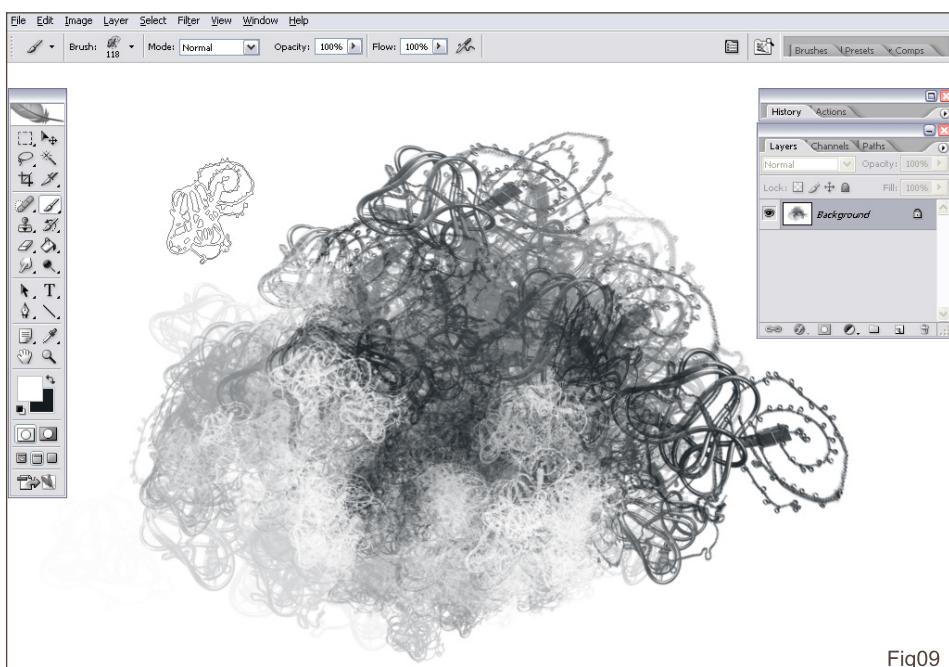
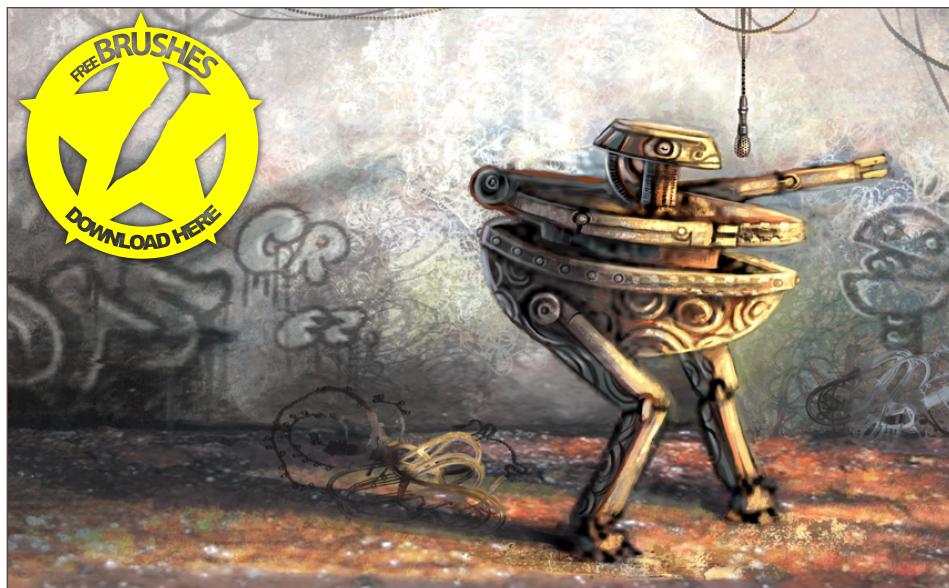


Fig09



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Issue 019 March 2006 \$4 / €3.25 / £2.25

BAD TO THE BONE

Kosta Atanasov, the Bulgarian Artist who can't change light bulbs, but can draw photorealistic ones with a ballpoint pen...

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Moutons, Next Generation Games - High moon Studios & Digging for Details

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Marti Miller, Robert Kuczera & Kosta Atanasov

GALLERIES
Featuring Benjamin Brodskau, Ilan Cohen, Rodrigo Lloret & More...

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Speed Painting

Welcome to our new Speed Painting section of the Mag. We will be asking 2 artists to produce a speed painting based on a simple one-line brief.

Here we will feature the final paintings and the overview of the creation processes. This month

Carlos Cabrera and Mike Corriero tackle:

"A Scary Animal Emerges from a Forest..."

Carlos Cabrera

Created In:

Adobe Photoshop 7

Sketch and Base colour

I opened a new document of 2000x3000 (yup, that big) with zoom at 50%, and first of all tried to find in this particular sketch some harmony between the animal, background and the spaceship above it. You can see how the clouds and the mountains go together side by side in the sketch. (fig 01). For the animal design I combined a chameleon (you can see that on its eyes) and a dinosaur. I also add some elements in the scene such as the trees and birds to give the animal (or creature, as you wish) a more fixed sense of its real size. I did the sketch with black on a white background with the brush tool (fig.02) which I'm using a lot lately. To save time at the sketch or painting stage I usually use keyboard shortcuts to modify the opacity of the brush (fig.02b). The next step was to create a new layer set to multiply on the sketch with a base color for the whole illustration which in this case was a dark green in order to create a different atmosphere as if we were looking at an alien planet (fig.03). I added some projected shadows to display the animal's volume in more detail and darkened the forest a little to focus the attention onto the animal and ship.

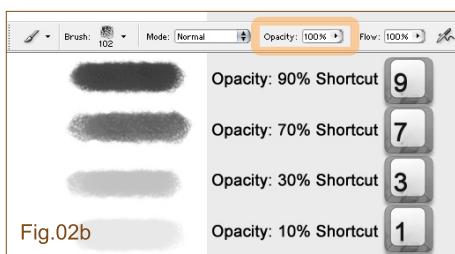
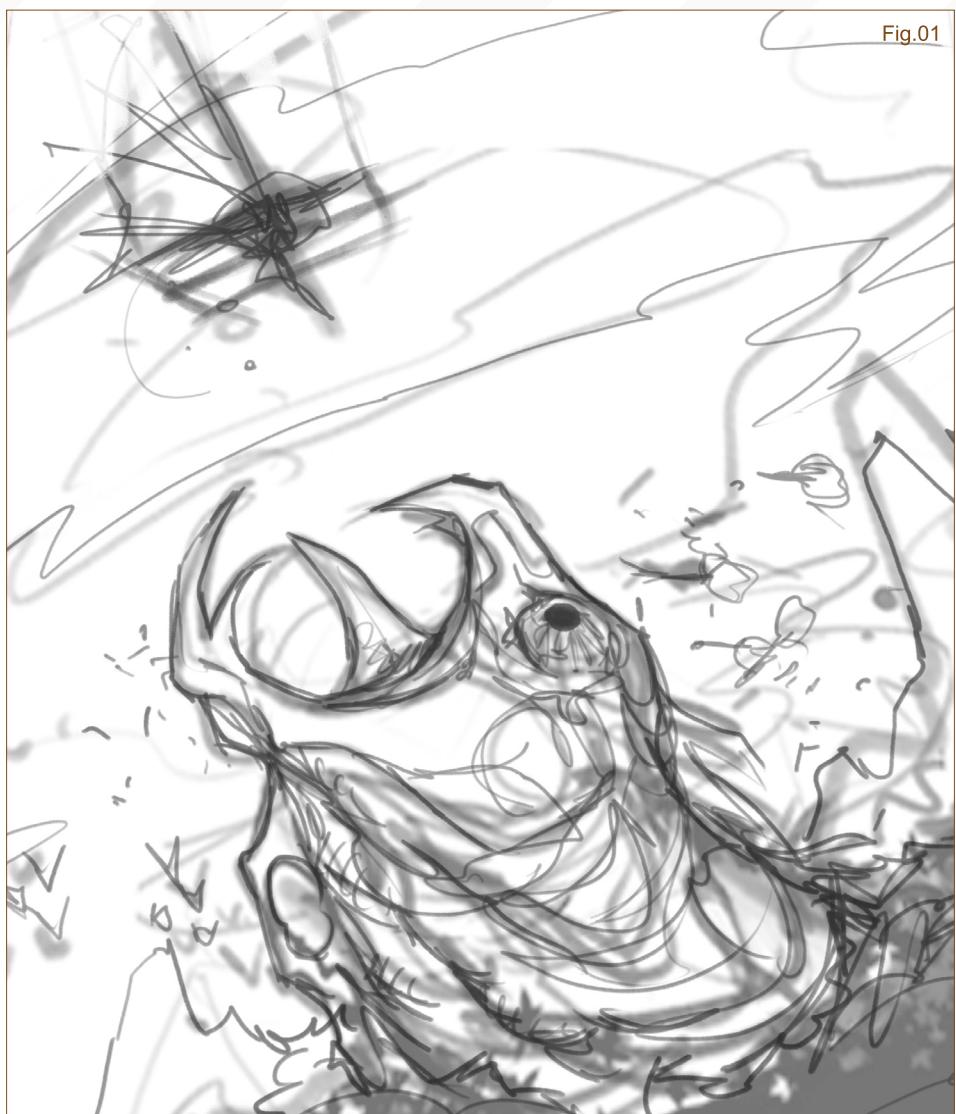


Fig.02b

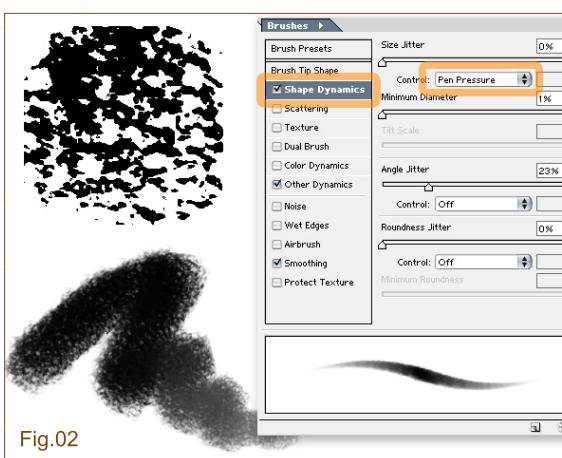


Fig.02



Fig.03



Background

To create the background I ran a search on my image folders and found a cloudy sky. Your best bet here would be to take your own photographs and create a new folder on your hard disk saving your textures, or simply use google to find them (always pay for copyrighted material but there are some good sites that would let you download photos and textures for free) ;). I created a new layer, pasted in the cloudy sky pictures and then I changed the layer properties to Overlay 85% so the cloud sky blended with the other layers. Then I just highlighted the green to create new shades. (fig 04). Before painting the mountains I decided to give the animal some highlights and volume. I added a dark red to the tongue and a yellow-green for the body volume. At this stage you only have to paint some areas leaving most of the background intact which is enough to produce the volume effect on the illustration as you can see on the animals jaw. (fig 05). Now we can paint the mountains. I used the same method of adding volume as I mentioned above for the mountains. One of the mountain faces receives some light and the other one is in shadow but we only need to paint the light areas here. (fig 06). I also painted some of the forest areas with a more light green and started to add some texture with the result looking more like a forest than just plain ground. (fig 07).



Overlay 85%

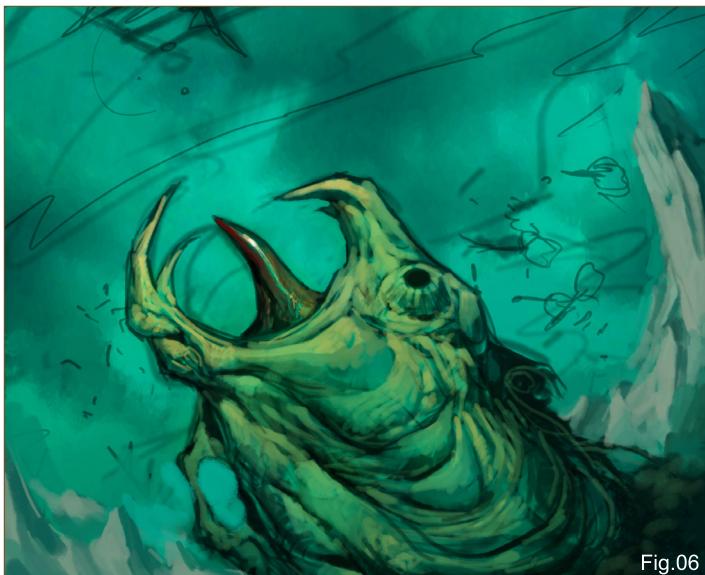


Fig.06

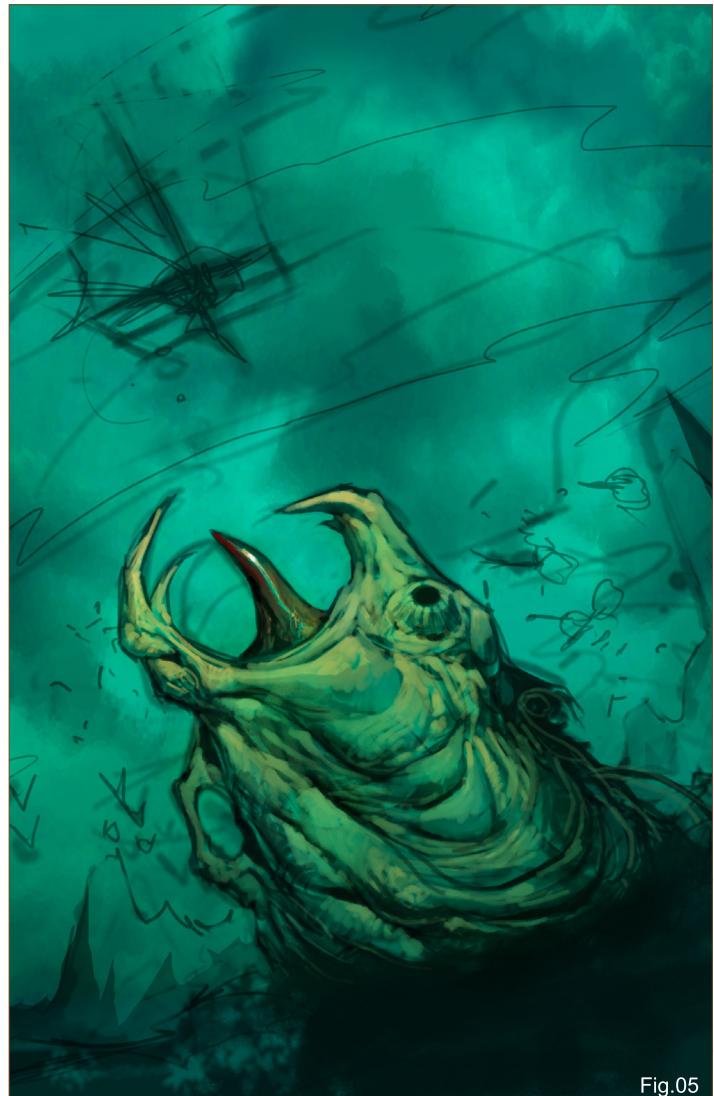


Fig.05



Fig.07

At this stage (fig.08) I added a layer above everything and added a light green over the clouds to add a more atmospheric perspective to the illustration. The animal had way too many dark colours on its neck and that created an undesirable effect on its scale - we want it to be really big and not just a simple worm ;). Now with the top layer plus the opacity changes, I am able to transform the black to a more grey-green kind of colour and therefore giving it more depth and scale.

Time to clean the clouds

I duplicated the cloud layers and placed them on top of everything erasing the areas where the animal and the mountains reside. Then with this new layer I changed the cloud colour (CTRL+B) to a more yellow-green to give the sky more variation. (fig.09). Having finished the background I then drew the spaceship (fig.10). I decided that the spaceship needed to be metallic so it became the only bright thing in the illustration and that way it would become a focal point along with the animal. Obviously the darkest color on the spaceship does not have to be the same as the mountain shadows. Next thing was to develop some of the elements of the sketch to help emphasize the animals scale. To help do this I painted some birds in front of the animal, and also added some trees flying around as if the worm had come from inside the forest. (fig.11). The last step was to correct some of the color and details. I re-sized the spaceship and most of the birds so the creature now looked more imposing over the rest of the elements. I added a new layer set to overlay 20% and I painted it in yellow over the animal's neck, eye and over the mouth to highlight the parts a little more and bring the animal forward from the background.

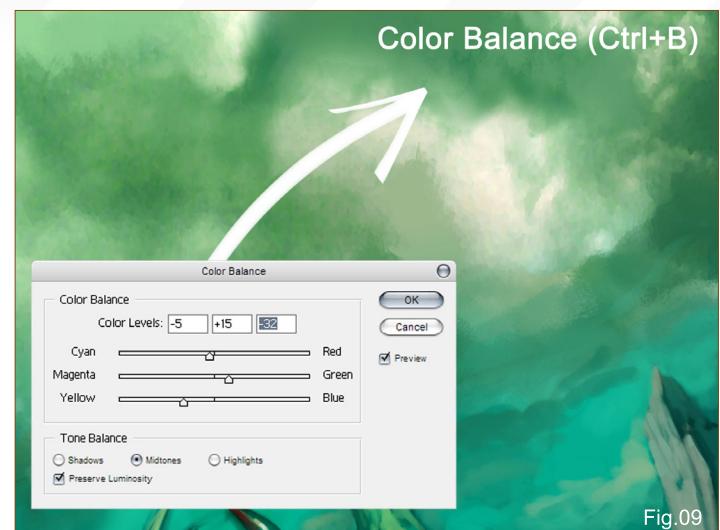
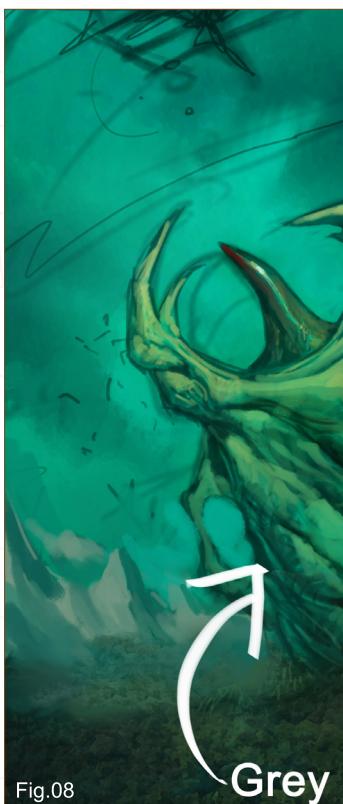


Fig.09



Fig.10



Fig.11

I then added a new layer with extra details and increased the volume of the neck and eye. I also played with another light; this time a blue-green light that improved the creatures form and volume even more (wow, you can almost touch it!). (Fig12)

Carlos Cabrera

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or contact
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CABRERA '07

Mike Corriero

Introduction

A trick to give your painting some texture in order to get away from the flat colour laid down, is to take a photo texture and overlay it with a very low opacity, above the image.

Painting

Speed painting is a process, concept artist use a lot to convey a concept very quickly, while still retaining the necessary elements to communicate their idea clearly. There are a few key factors in speed paintings you'll notice, which are often evident within the term "Speed Painting". These various factors consist of

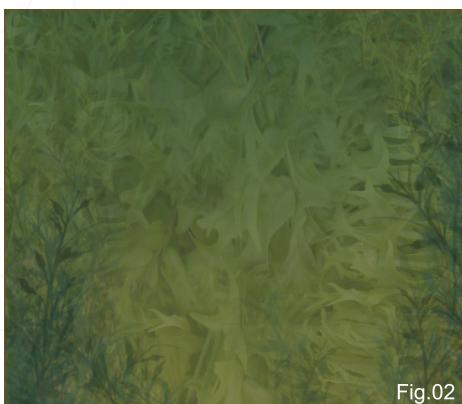


Fig.02

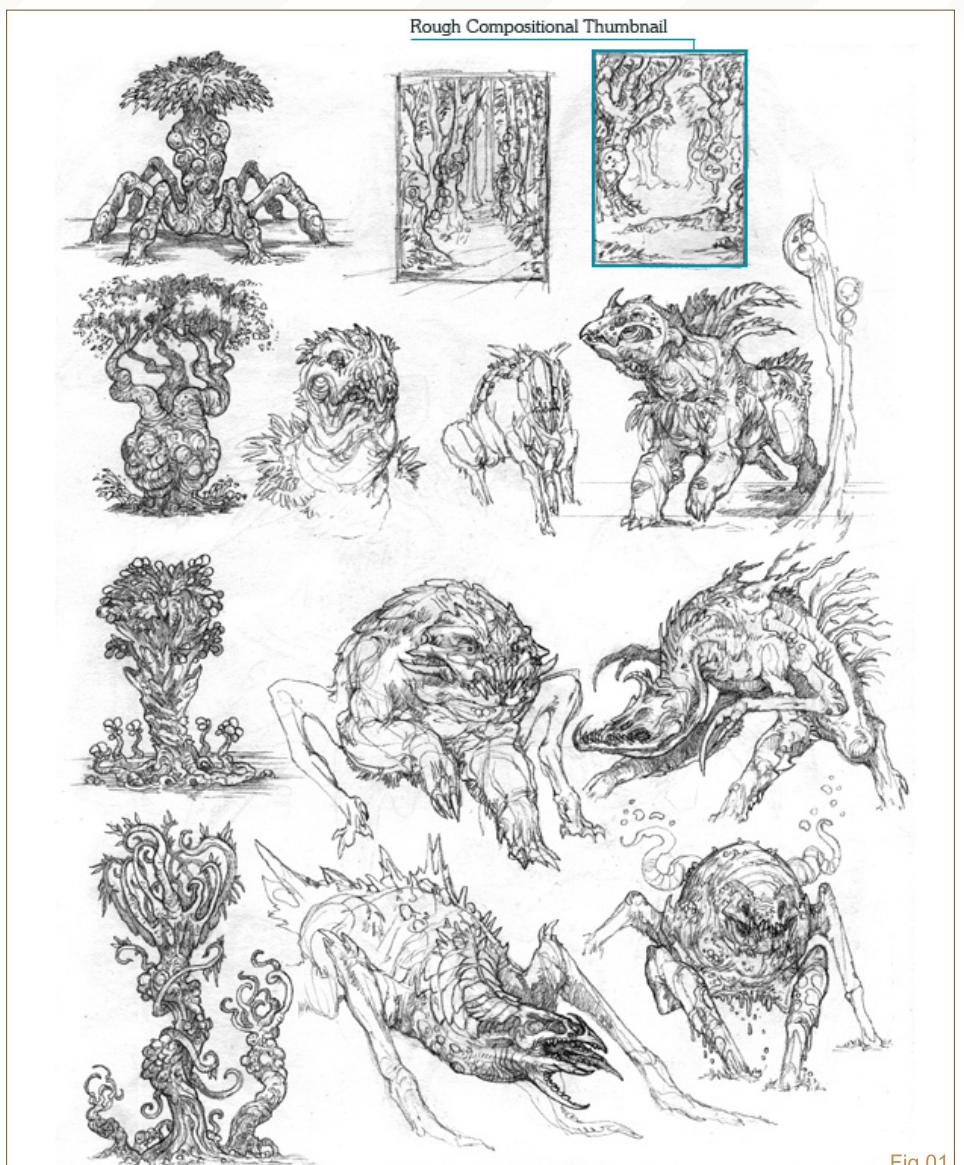


Fig.01

mood, lighting, texture, custom brushes, photo textures, colour, depth, atmosphere and focal point. Custom brushes and Photo Textures play a big role in the look and feel of a speed painting, it's also one of the main factors, in painting quickly, while still retaining a good deal of detail. I began thinking about the topic "A Scary Creature Emerges from a Forest", by producing some small thumbnail sized preliminary creature sketches and a few tree designs. These don't take very long, but in the end will help make the actual painting process go a lot quicker. I also produced two rough compositions from which you'll notice, I chose one for this final painting (Fig.01). Now that I have an idea of what I'm about to paint (with both the preliminary sketches by my side and the topic description in mind), I started the painting with a textured base layer. This base layer consists of the primary colours, I plan on using for the background which will be altered slightly as the painting progresses. (Fig.02). The base also consist of a couple of photo textures of various plants, leaves and a custom brush, which you'll see later on as the process continues. This custom brush will be available for download as well as a few pattern files. (Fig.03). After having established a quick base to work on top of the next process is to block in some atmosphere, a horizontal line defining the ground plain using a couple other custom brushes for grass and dirt. At this point it's not all that important defining anything other than creating a space to begin blocking in some of the main elements (Fig.04). One quick trick to give your painting some texture in order to get away from the



Fig.03



flat colour laid down in the beginning is to take a photo texture and overlay it on a very low opacity above the image. This will provide some texture and break up the flat surfaces which supplies a kind of quick painted brush effect. (Fig.05). Now that I've basically finished the base layer of this painting which took maybe a maximum of fifteen minutes, I'm going to take that initial compositional thumbnail, set it at a low opacity multiply layer above my painting and use it as a quick guide to drop in the main forest elements. In the process of doing this I've used a couple of my custom leaf brushes to block in foliage and fill up the ground plain with my custom grass brushes. (Fig.06). You'll notice in this line up that I've created an assortment of



Fig.04



Fig.05



Fig.06

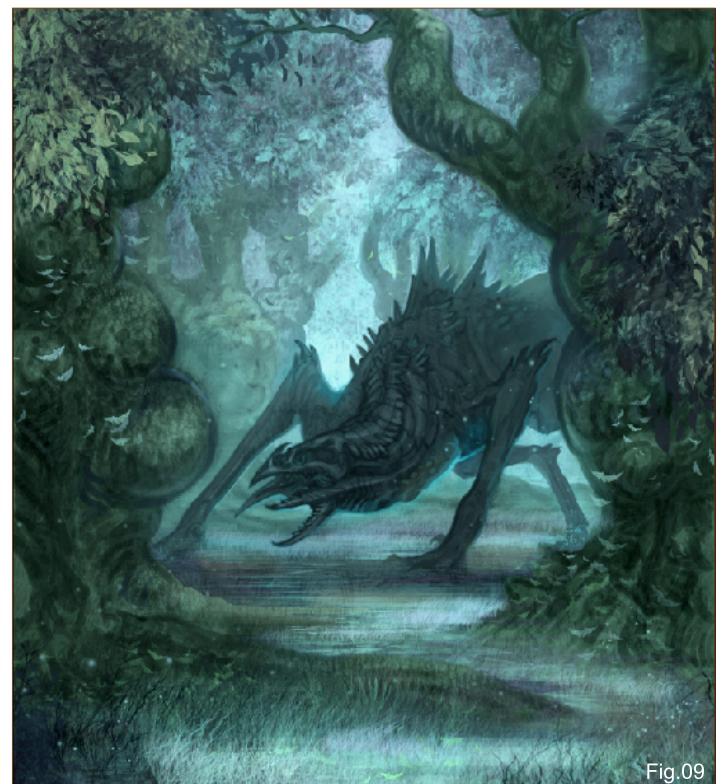
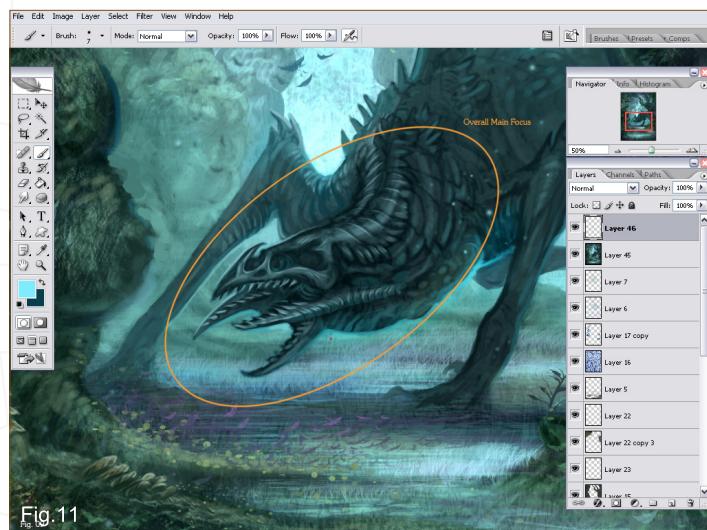
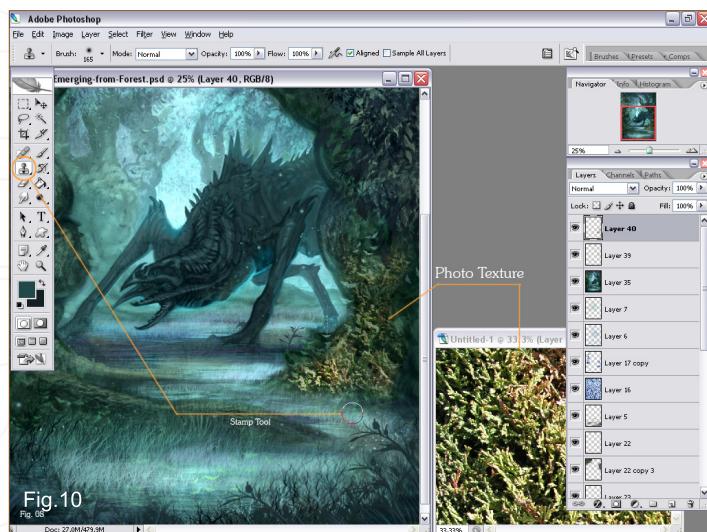


Fig.07

Custom Brushes early on to help cut down on the time of painting every leaf, every blade of grass and surface texture in the painting. There are 14 new brushes in total set into groups of leaf clusters, falling leaves, ground and dirt, and grass and weeds. These custom brushes along with some photo textures and custom patterns will all help speed up the painting process while still retaining enough variation from one leaf to the next. You can see the custom brushes below (Fig.07). A quick adjustment to the levels has been made to help boost the values and define the elements as well as a change in the Selective Colour and Colour Variation. Considering the background has been blocked in for the most part I'm now dropping in one of my preliminary creature sketches and applying a base colour to outline the silhouette. (Fig.08). Going back to one of the main key factors in a speed painting, this next step is quick and simple. Using an overlay and screen layer I'm just going to push back some of the elements

Speed Painting A Creature Emerges from a Forest...

with a large soft airbrush while bringing in some local light colour into the creature. Outlining portions of the anatomy, fading some of the spikes, the rear legs and lighting the silhouette is all that's really needed at this point. To provide some atmosphere I just produced some floating particles using the airbrush set to a sparse scatter and spacing between the brush tip. (Fig.09). Again another main key factor in speed painting is using high resolution texture photos from the Internet, I'm going to supply the painting with additional colour, foliage and texture in areas where I feel it is needed. In order to do this I'm using the stamp tool with an airbrush while



selecting areas of the photo texture and then painting it into my image. When I have it painted into my image set to a new layer I'll lower the opacity, play with the overlay options and erase portions to help integrate it better into my concept. (Fig.10). The painting is practically done; the last step is the focal point and main element of the entire concept which is the creature. More specifically it's the creatures head and neck regions. I want to keep a lot of the depth and atmosphere I've produced so I don't really want to render anything other than a small portion of the neck and mostly direct the viewer's attention toward the face. (Fig.11). Finalizing the image - I've basically just rendered out the main focal point, producing the creatures skin texture with a round scattered brush and some overlay highlights and multiply shadows. At this point it's about two or three hours into the painting and it's pretty much finished. In order to draw more attention to the creatures head I've decided to give the interior

its mouth a cold blue saturated tone and I also pop out the highlights on the structure of its face and plated body. (Fig.12). And here is the final image. (Fig.13) That's all; I hope you found the image interesting and the quick step by step informative. You can download the custom brushes and patterns used in this speed painting for your own personal use.

Mike Corriero

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This illustration belongs to a series of 9 backgrounds that I did for an internet video game. This game is set in a fictitious time and place but in spite of this, a slight Renaissance touch was called for"

Creating the Illusion of 3D in Photoshop

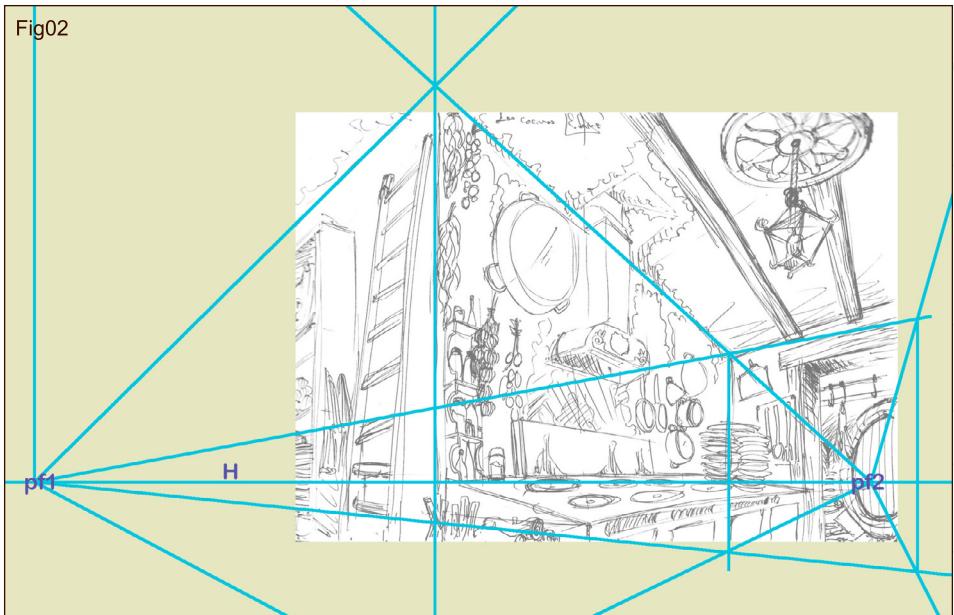
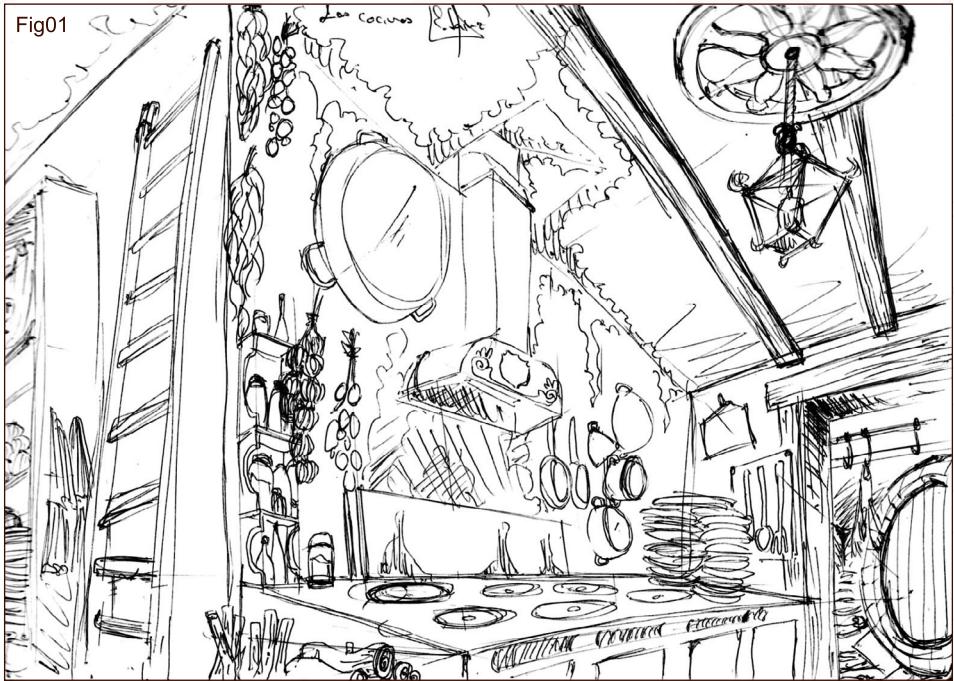
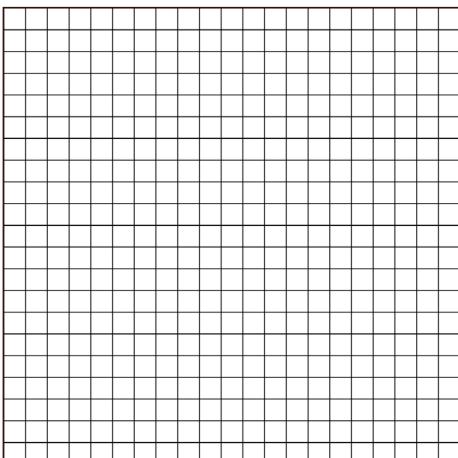
Follow this Tutorial to find out how to create the illusion of 3D using Photoshop. This illustration has been created by Cristian Gonzalez, it has qualities that you might be interested in applying to your own work, such as the solutions for light, colour and perspective, as well as a few easy tricks to build objects quickly.

Creating the Illusion of 3D in Photoshop

Created In: Photoshop

Hello everyone. My name is Cristian Gonzalez, I'm a Chilean illustrator and I am currently working freelance in an office in the centre of Santiago with two incredibly talented colleagues. Although I don't consider myself a great artist, I can assume that the editor of this magazine liked some of my work enough to ask me to do this tutorial. If there is a reason for this, I suppose it is that this illustration has qualities that you might be interested in applying to your own work, such as the solutions for light, colour and perspective, as well as a few easy tricks to build objects quickly. About the piece This illustration belongs to a series of 9 backgrounds that I did for an internet video game. This game is set in a fictitious time and place but in spite of this, a slight Renaissance touch was called for, which meant that it was necessary to look for a few images that would serve as a reference. This is always a good place to start when illustrating, also I took a few liberties regarding the design of some objects. As well as this, I was interested in communicating a warm and welcoming; a kitchen that makes us think that it is not an abandoned place but rather one where order is contrasted with the natural deterioration that comes from frequent use. Before beginning,

Fig03



I need to add that in this case a large part of the final result is owed to Paloma Correa Ruvalcaba, a Mexican friend and colleague who not only acted as a mediator between me and the client. The Sketch From the information gathered about the game and from a handful of photos downloaded from the internet that I used for reference (Fig which are really not worth showing here), my client Enrique J. Sainz, a Spanish artist did a quick sketch in which the spacing of the different elements and the dominant perspective can already be distinguished (Fig 01). Using the sketch as a

guide, I determined the location of the horizon line (Fig H) and I established 2 vanishing points (Fig PF1 and PF2). Using some vertical lines and a series of lines projected from the vanishing points I drew the basic structure of the room – the walls, roof and floor. As you can see, it is fairly easy to change the size of the canvas at this point in the process so that the vanishing points can be kept out of the picture. (Fig 02) One solution that has always been a useful way of saving time when constructing spaces with many elements in perspective is to create a simple grid (Fig 03) that I then

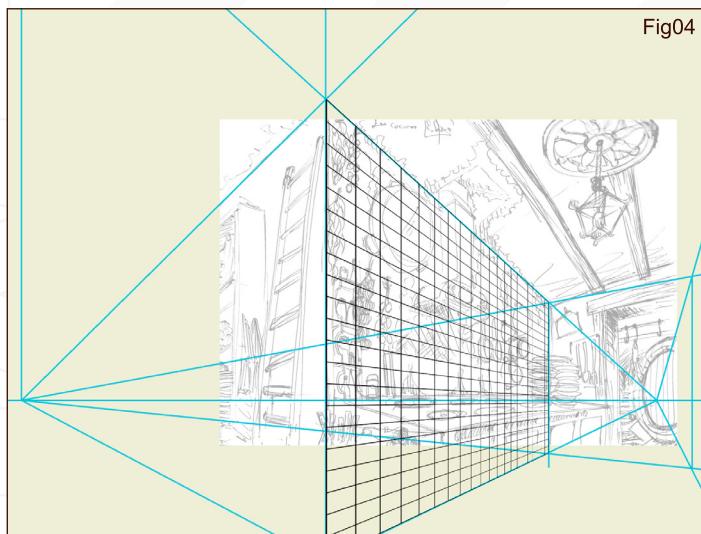


Fig04

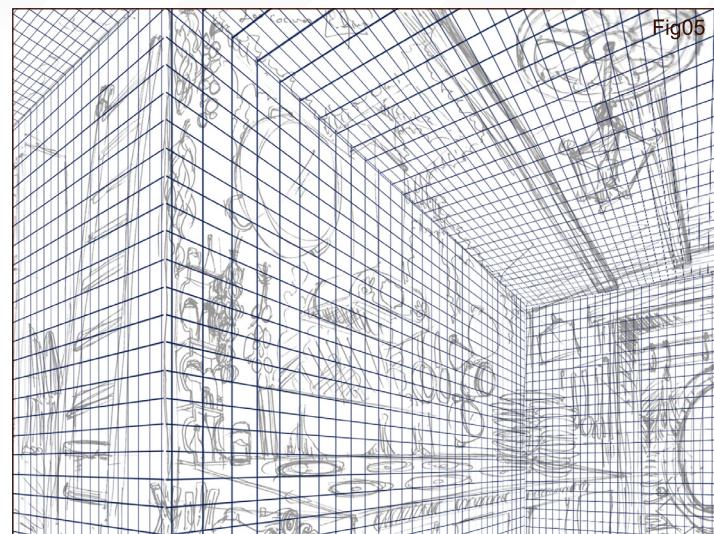


Fig05

deform using the distort command in Photoshop (Fig edit>transform>distort), adjusting it to the structure of the layout that I drew (Fig 04). As you can see in figure 05, once I had put the grid on the 5 main sides that can be seen in the picture I returned the canvas to its original size. The use of the grid in perspective saves us the job of sketching lines towards the vanishing points every time we include a new element in the picture. Using this grid as a guide, we can create the layout of the objects that will appear in the composition (Fig 06). The most practical way to draw circular shapes is to design them in another layer and then deform them on the grid using the distort function. Once I had finished the layout of the objects in the room I created a new document in which I expressed the texture of the wood with a series of long curved lines that I repeated several times (Fig 07). Frankly, if I had to do this illustration again I would limit myself to photographing a wooden surface as this would not only look more natural but would also be a bit quicker and less arduous, but very efficient. Note at this point that the shades match the flat colour of the roof and not the colour that will have when illuminated. In general, I've drawn all the objects in their local colours and I will only establish a general temperature for the drawing at the end, as you will soon see. Using the layout guide that I drew previously, I constructed the majority of the shapes using the paths tool that is found in the tool-palette (click the square paths in the

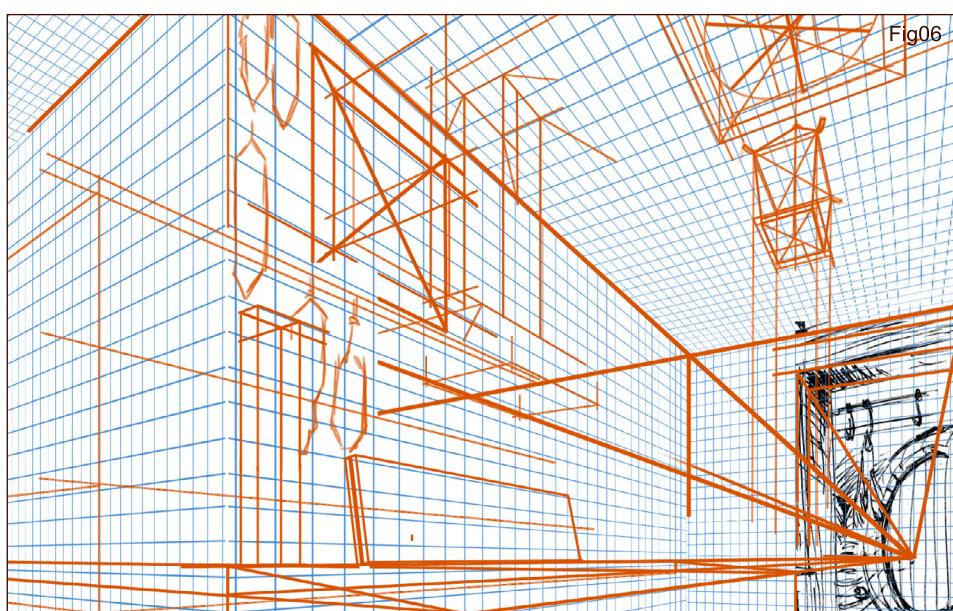


Fig06



Fig07

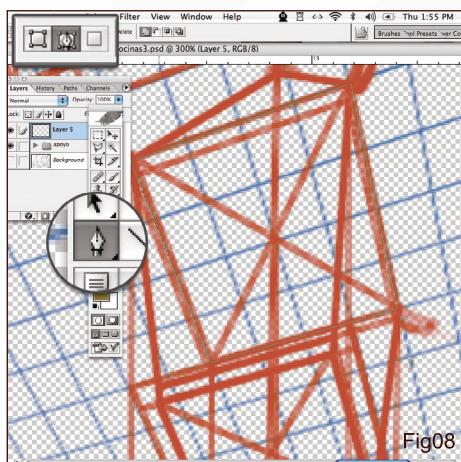


Fig 08

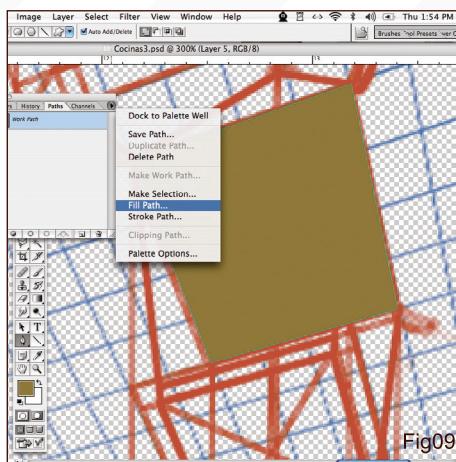


Fig 09

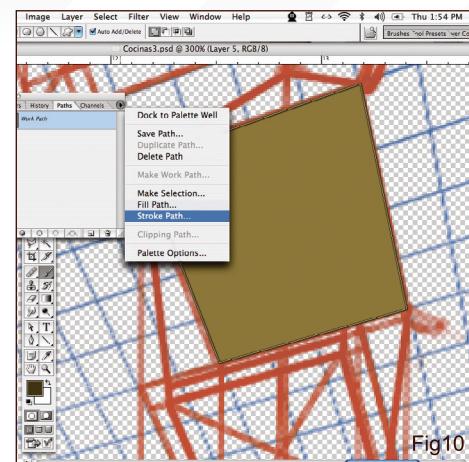


Fig 10

option-bar before beginning to draw). Once the outline of a shape has been completely drawn, I fill it in with flat colour using the “fill-path” option that you find on the Paths pop-up palette (Fig 8-10) As you see, it works extremely well if you draw the forms you want to represent over the layout. However, there are some elements that can be thought of as nothing more than a figure or a series of figures arranged on the same two-dimensional layer. Objects such as these can be presented two-dimensionally and then projected into perspective with the help of the layout and the grid that we created at the beginning. In this case I chose to draw some of the figures using macromedia freehand (Fig 11), then copied and pasted them into our image in Photoshop (Fig 12) in order to them project them into perspective using the distort command (Fig 13). Given that there are some objects that are repeated several times in the composition, it seemed to be appropriate to create them once in order to then copy them as many times as they were needed. In the

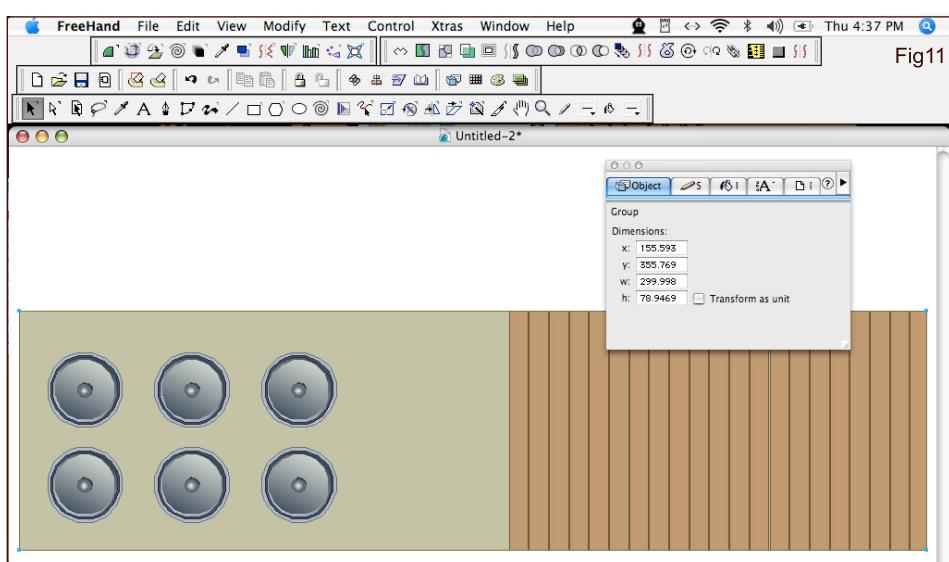


Fig 11

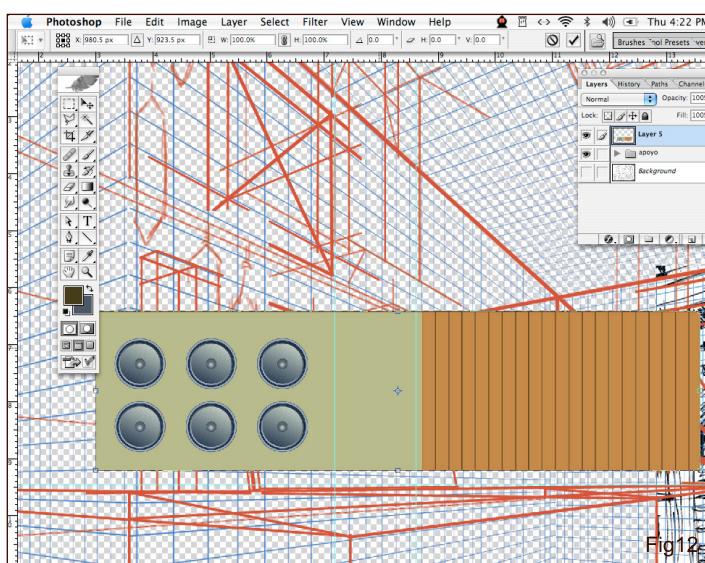


Fig 12

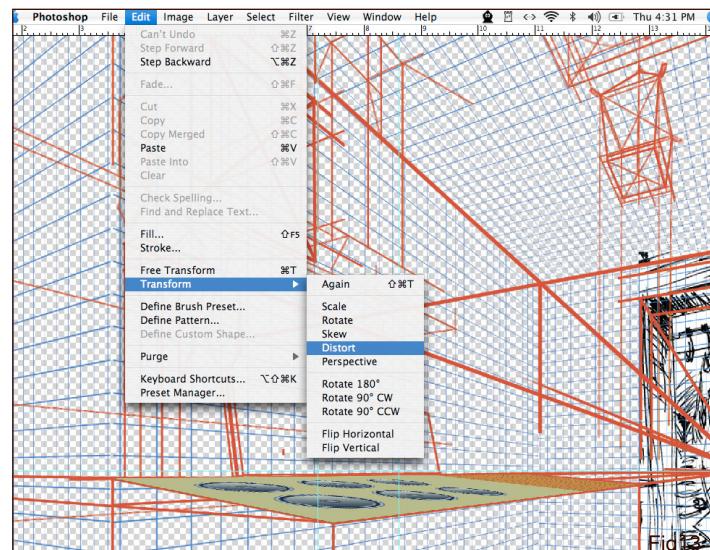
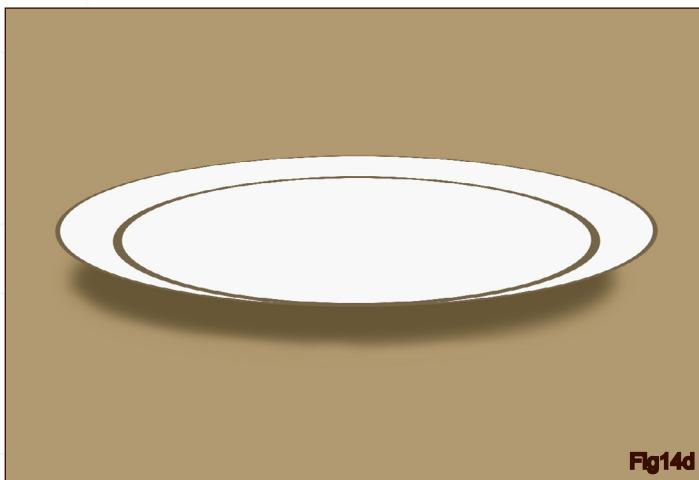
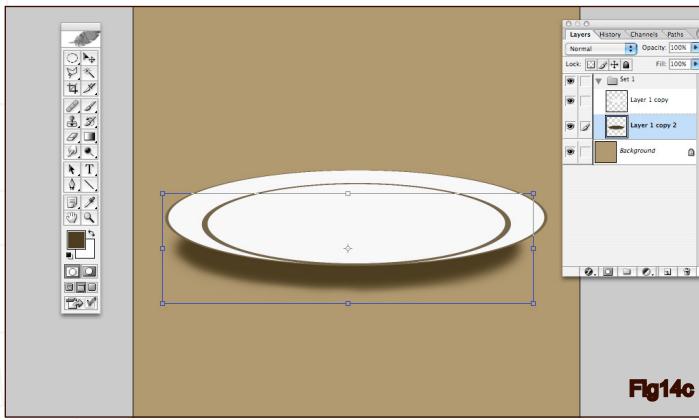
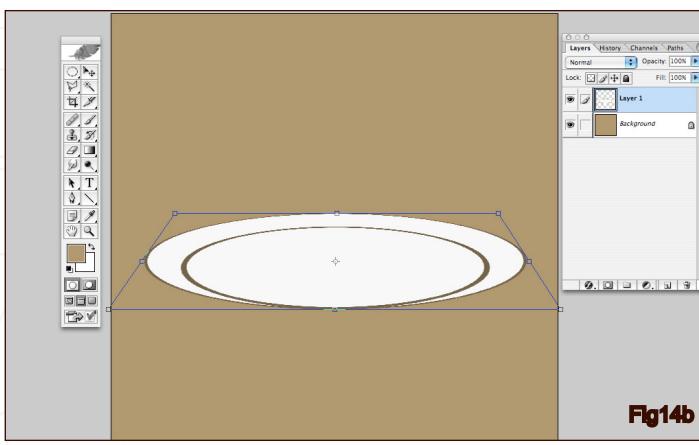
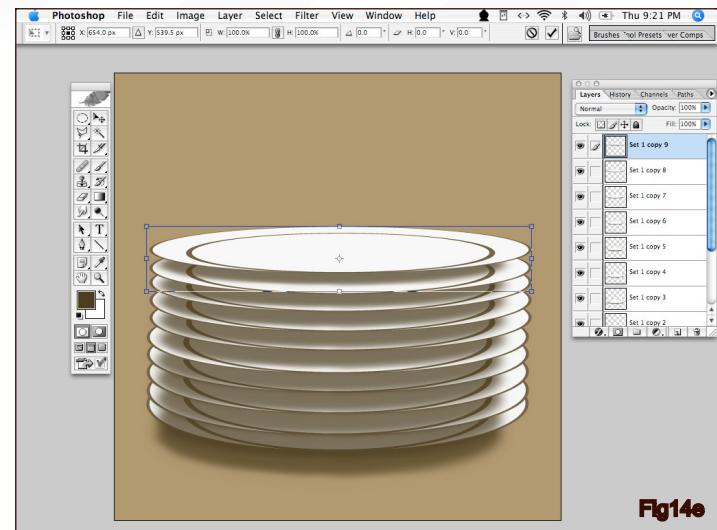
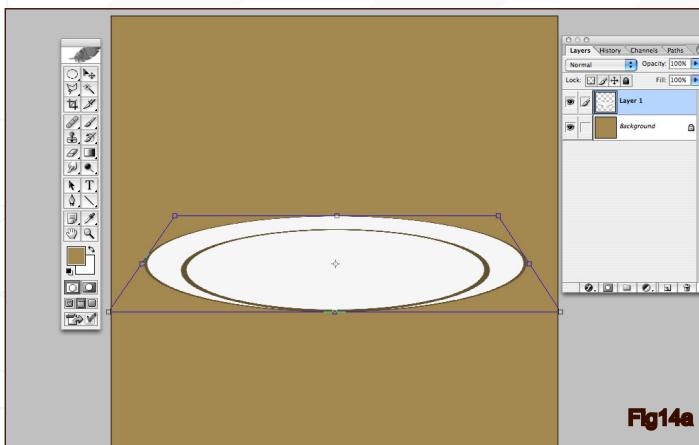


Fig 13

above mentioned objects I didn't limit myself to only defining their form but also to representing their volume. As I will explain, this was the case with the plates. To begin with I drew 2 circles, one inside the other, with the smaller, inner circle touching the interior contour of the larger outer one (Fig 14a). Note that the brown background is found in a different layer



and I've only used it for support. Then, using the distort tool, I deformed the figure to give it a more three-dimensional appearance (Fig 14b). Next, I copied the layer with the plate and I made it darker until it was a dark brown, I filtered it with Gaussian Blur and I put it underneath the original plate, creating a shadow (Fig 14c). After taking away a little opacity from this layer I merged it with the one before leaving both plate and shadow in a single layer (Fig 14d). After doing the first plate, all I did was to copy it many times and, using the Edit > Transform > Free Transform command, I made them thinner and thinner the closer they were to the horizon line so as to reinforce the idea of a three dimensional space (Fig 14e). As you can see in this illustration, I changed the position and inclination of the plates so that they looked more natural and not like a too regular and ordered pile of plates.

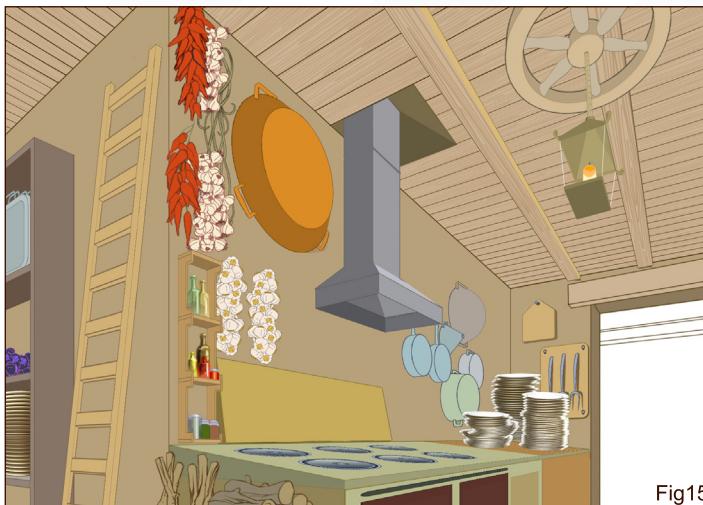


Fig 15

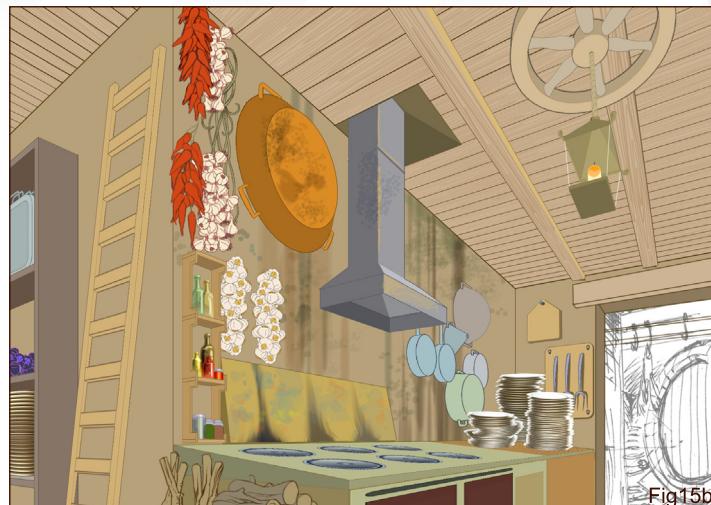


Fig 15b

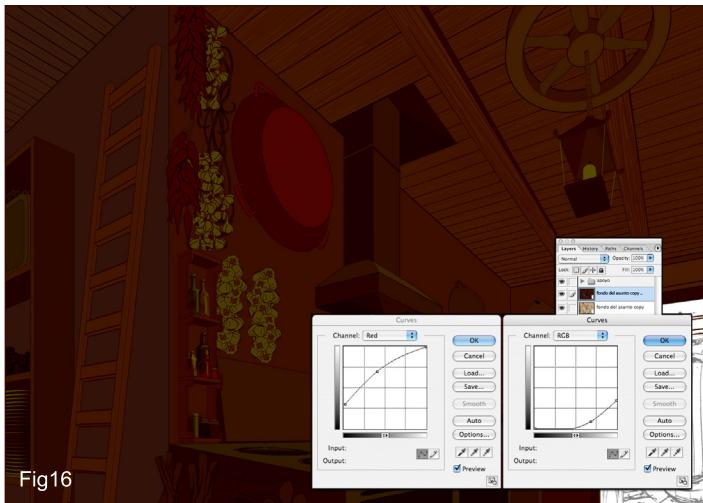


Fig 16

After following these steps we have already done a large part of the work. Some more organic objects have been added using the pen tablet to draw them and then painting them with flat colour. Other objects were drawn in Freehand and then pasted directly onto the drawing (like the little bottles Fig 15). Now it's a good moment to add some dust and spots in order to do our kitchen not so clean (Fig 15b). Creating Volume. The first step to show volume was to copy the layer in which we had been working up to now and adjust the curves (Fig Ctrl+M) until the image is as red and dark as it is in 16. Next, I put this new layer underneath the first, to which I had added a layer mask as you can see in picture 17. This is the secret to creating volume! Having drawn the pictures with flat colours I was able to select several areas of the drawing by simply touching the area I wanted to select with the magic-wand tool. At the same time, the use of the mask

lets me get rid of sections of the layer using the paintbrush, as if you were erasing it. However, instead of removing these sections you just hide them and they can be easily retrieved. To create a mask, just click over the mask icon on the layers palette (Fig 18). Basically, masking the sections I want to shadow with the paintbrush is enough to get volume.

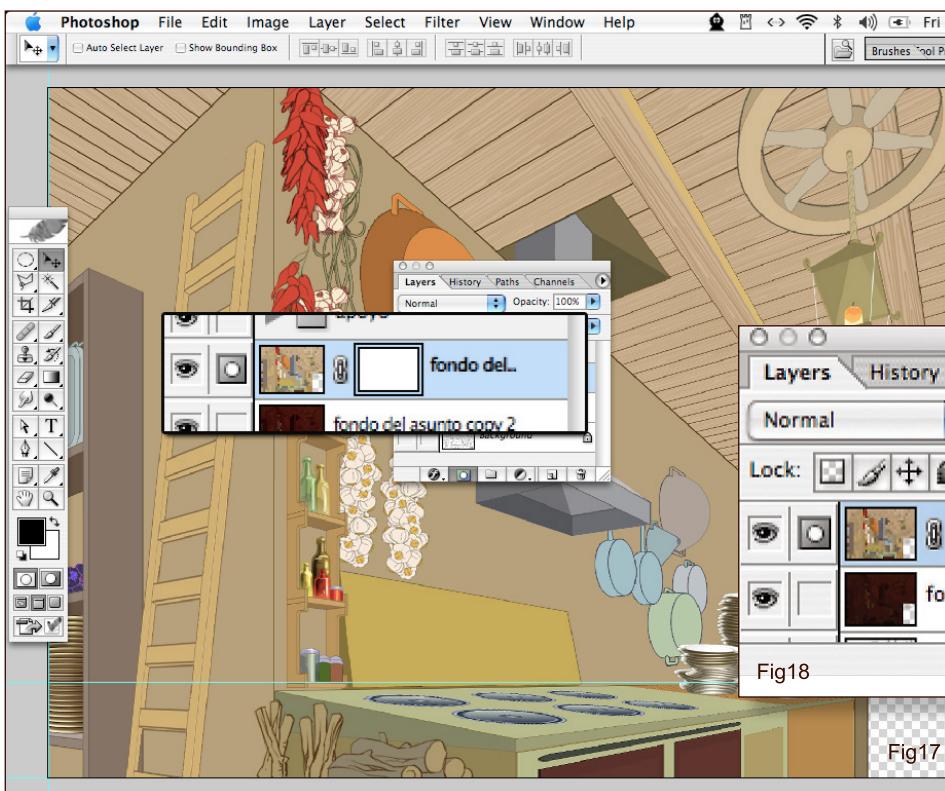


Fig 17

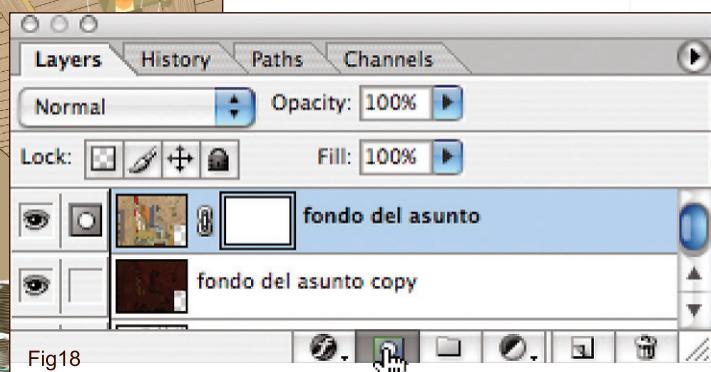


Fig 18

Creating the Illusion of 3D Tutorial

2d
Artist

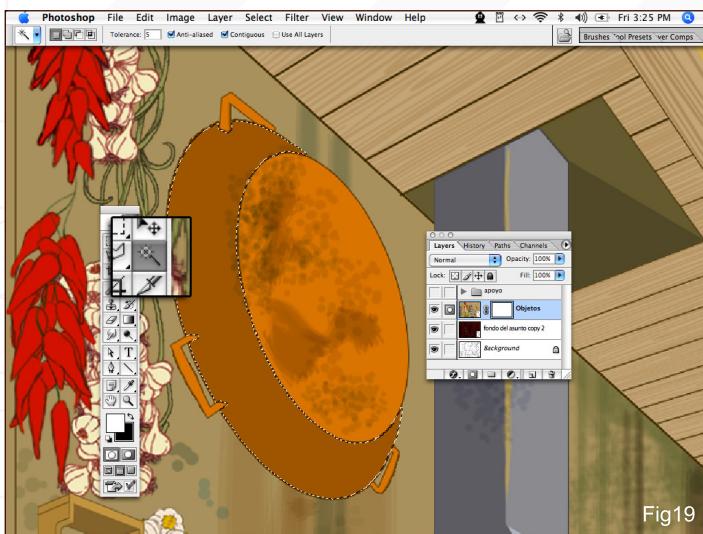


Fig19

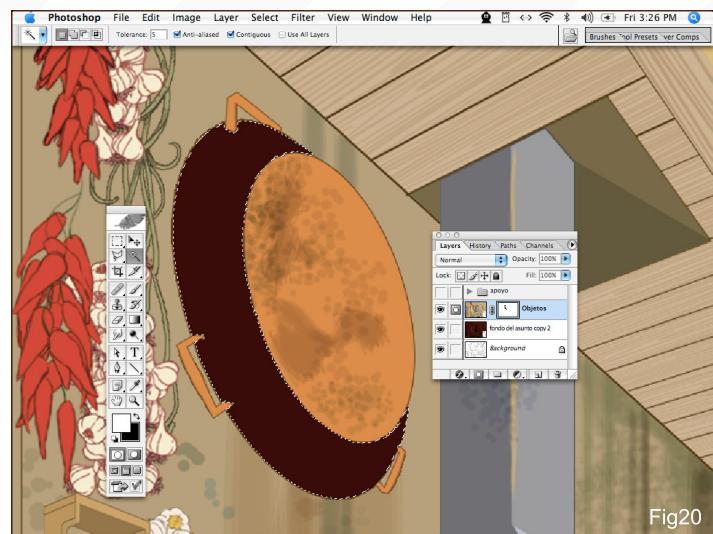


Fig20

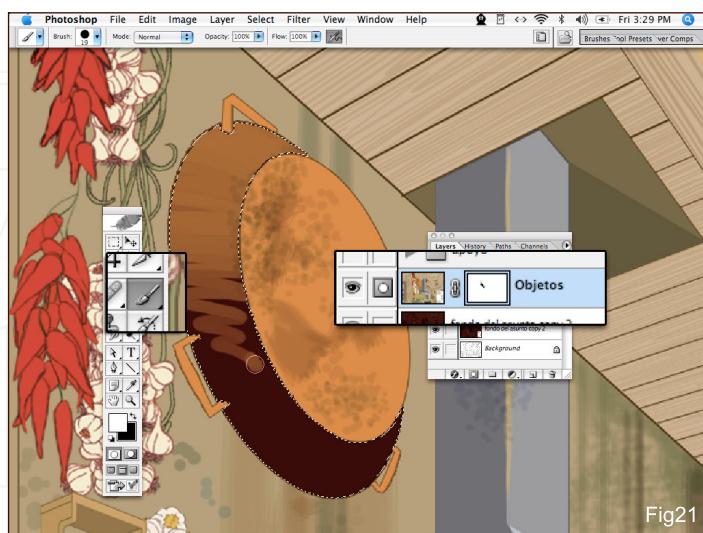


Fig21

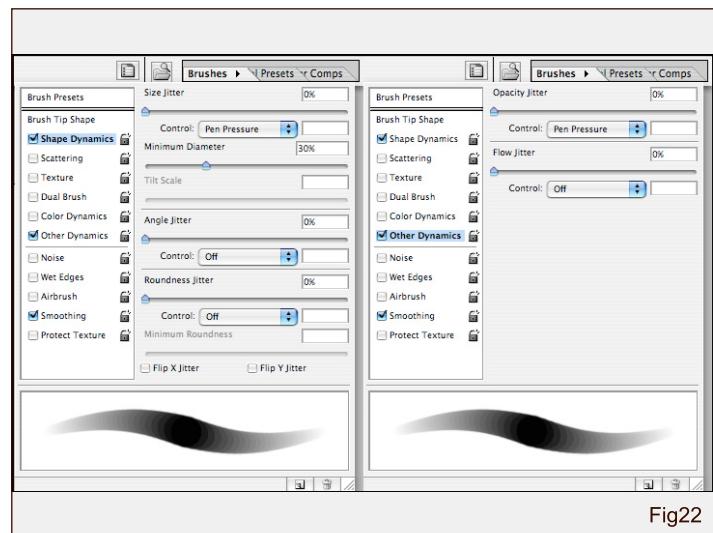


Fig22



Fig23

What I normally do is select the object I want to shadow (Fig 19), mask it completely (Fig 20) and then begin to get volumes by painting over the mask in white (Fig 21). Regarding the paintbrushes needed to do this work, personally I prefer to use one with a lot of hardness. In the Brushes Palette, I choose Other Dynamics and then I select Pen Pressure in the Opacity Litter, while in the Flow Litter I select the option "Off". Then, I click on Shape Dynamics in the Brushes Palette and I give it a minimum diameter of 30% (Fig 22) Once all the volumes have been expressed by these means the image will look something like this (Fig 23). Before going any further, I adjusted the

levels slightly so that the image looked more contrasted (Fig 24). Ok, I know that you'll be asking how these details appeared in the room next door, but that's the magic of tutorials! Something always happens that nobody bothers to explain. Well, those details were done in the same way as the rest of the illustration, step by step, but at the end and in a different layer. Then, I created a new layer with an opacity of 30%, and I applied the "colour dodge" property. Using different paintbrushes I painted yellow marks on this layer to strengthen the light. The idea is to place these marks in the places where we suppose the light from the lamp in the centre of the room would illuminate the objects in the room most brightly. Don't forget to use the magic wand tool to select areas with greater precision (Fig 25). In a new layer in "normal" I made a few touch-ups to the light, painting with a very light yellow until I got the picture to look as it does in image 26. At this point I normally save a copy of the file but with only one layer, you can also join the image, but it is always a good idea to save a copy with layers in case you need to correct something later. Lastly, and what I normally do, is to reduce by a little the saturation of the drawing, I incline the colour towards red with colour balance and I adjust the levels until I feel that it looks more or less ok. A few finishing touches help to improve the end result (Fig 27).

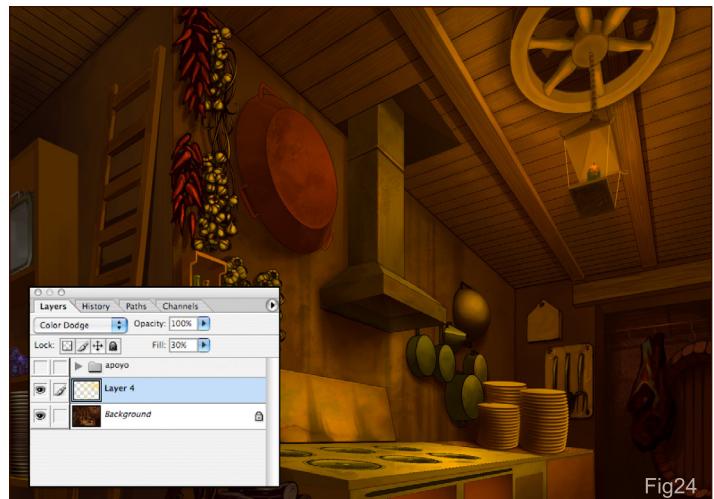


Fig24

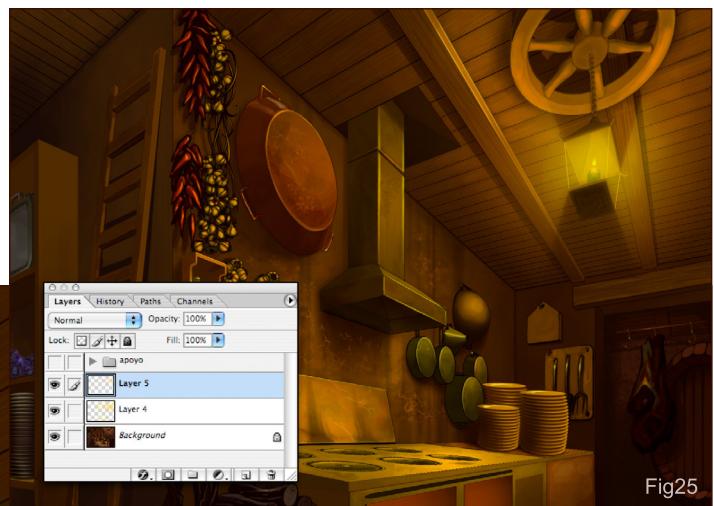


Fig25







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I always rough out my compositions for my images first so I can get a feeling of the final image in my mind before starting any work on the piece. "

Peter Chan shows you, step-by-step, how he created Spray It using 2D Media.

SPRAY IT

Spray It

Created In:

Photoshop

I always rough out my compositions for my images first so I can get a feeling of the final image in my mind before starting any work on the piece. So here in Fig01, I did my composition study, and then moved on to rendering the girl in the pencil sketch to achieve the 3D form of the figure. I continue to achieve a sense of the pose and structure of the figure, with both lines and shade, until I am ready to scan it in and work digitally.

Note: For this illustration I worked very expressively and rough. I worked very much like a traditional painting as I painted over most of my line and shade work further on in the process. So I scanned in the pencil shaded sketch at 300 dpi in grayscale, go to image>adjustments>levels and play around with the settings to clean up the sketch a bit, and finally I can start rendering the figure in Photoshop (Fig02).



Fig02



Fig01

First, I set the lines to multiply and painted under the lines to get the general light and shadow down. I grabbed the smudge tool in Photoshop and smudged my pencil lines to smooth them out. When I'm done the general shadows I flattened the line-art layer to my general tones. After I'm done all this, I made a new layer on top of the line art and started painting over the whole figure (Fig03). This stage was very important for this piece, as it pretty much decides the whole light source of it. I made sure I suggested the muscles, bones with tones. Also, I wanted to have enough contrast in the figure, lights, mediums, and darks. When I'm done all this, I made a bigger file and canvas, pasted this figure onto it and started to bring in the other elements in pretty much black and white still (Fig04). I did the graffiti design here also and worked out every other element. The textures in the edges are all texture brushes effects; you can download these brushes from different artist's blogs or websites, such as the texture brushes Linda Bergkvist (<http://www.furiae.com/>) Goro Fujita (<http://www.area-56.de/>). But some of the brushes I actually used in the piece was created by myself. Look up texture brushes in a search engine for some fast links. So after all the black and white version of your illustration is done. Its time to move on to the colour!

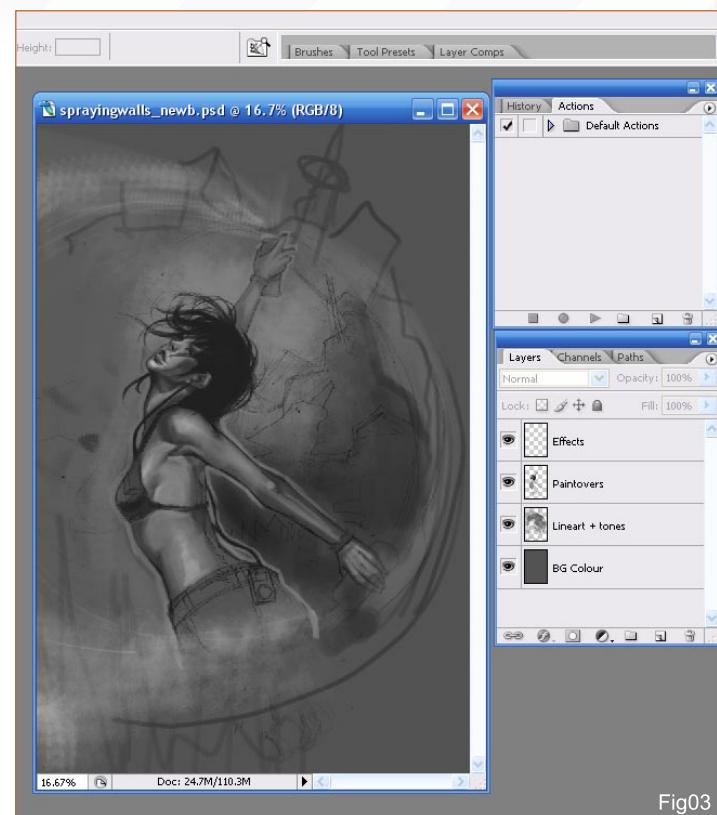


Fig03



Fig04

δpray H Making Of

Since I pretty much already have all my tones and shades worked out now in black and white all I need to do now is add colour. Since I have all the tones worked out, I don't need to worry about tone when I add colour. So as you can see in Fig05, I made a new layer, set the mode of the layer to overlay and painted each part of the figure in one flat colour. Here I used a

beige/brownish colour for the skin, a dark blue for her jeans, dark brown for her top, etc. In Fig06 and 06, I added different flat colours to the piece to give it more colour and contrast. For Fig07 specifically, I used a texture image (a close up image of a piece of wood). I set these layers to overlay same as the layer I did with the colours of the figure. Now to wrap up the

general colours I added a new layer and used a soft brush as well as a variety of thin hard brushes to pain the spraying effects, not only did I used the purple and red spray effects in the trail of spray in the air, I also added some of the purples and reds to the letters in the graffiti to show the spread of the paint sprayed out.

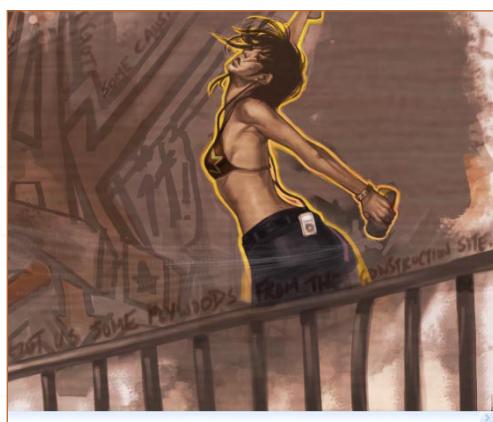


Fig06

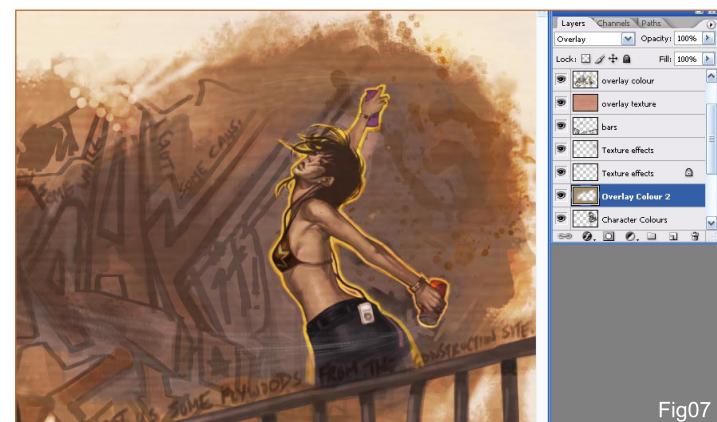


Fig07

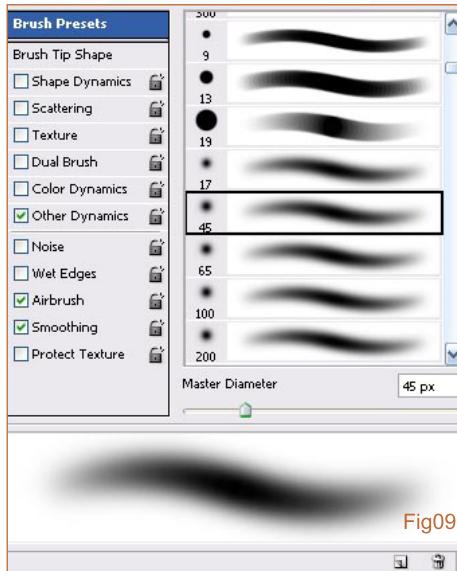


Fig09



Fig08

Now, most of the image and textures have been filled in. The general colours are done. However, I found that the whole image right now looks a bit dull and greyed out. So I flattened the image to do some image adjustments (Fig08). So I want to turn up the saturation a bit first by going to image>adjustments>saturation to do that (Fig09). After this I duplicated the flattened piece into 2 layers as seen in fig12. Now I made both of these layers into layer mask and went to image>adjustments>curves. For one of the masked layer I pumped up the darkness of it with curves, for the other I made a bit lighter (Fig10). Now you can just fill the masked layers with black and paint in all the areas you want to push darker or lighter! Finally, from this stage I start to do touch ups. Now is when I make a new layer and just start to paint over all the areas I want to alter to finish the illustration. At this point, I painted over many things, the figure, the graffiti, and the bars some of the texture, and I used a texture brush again to paint the thicker paint drops from the spraying. At this stage I actually decided that I want to paint in her legs too, this was actually a bad move, something that I neglected in the composition stage, so it was a bit of a hassle. I had to carefully paint it in to not let it interfere with the rest of the image. So after this is done, I once again did another image>adjustments>hue/saturation change (Fig11) and levels to bring up the brightness of the image, and finish! (Fig12 & Fig13)

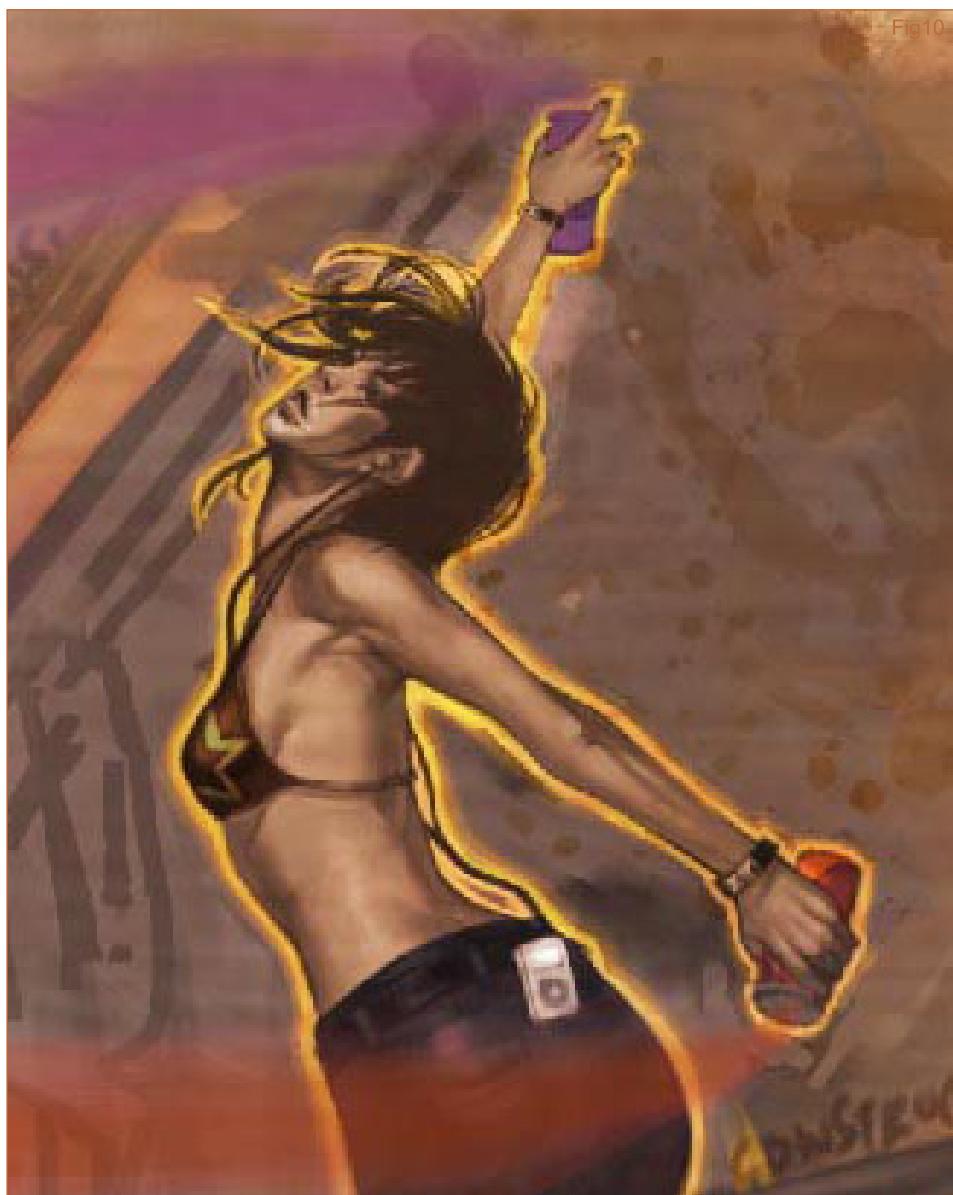
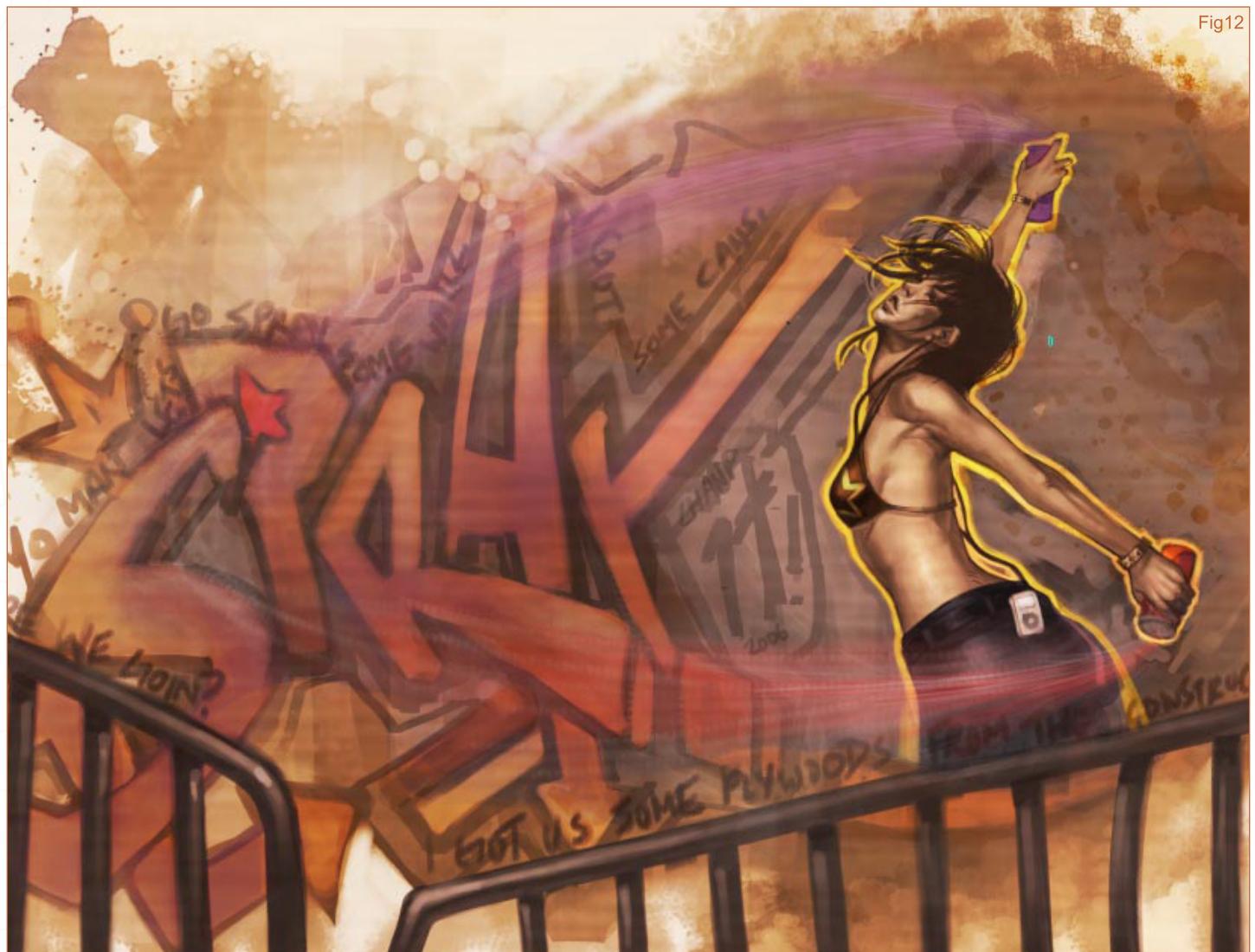
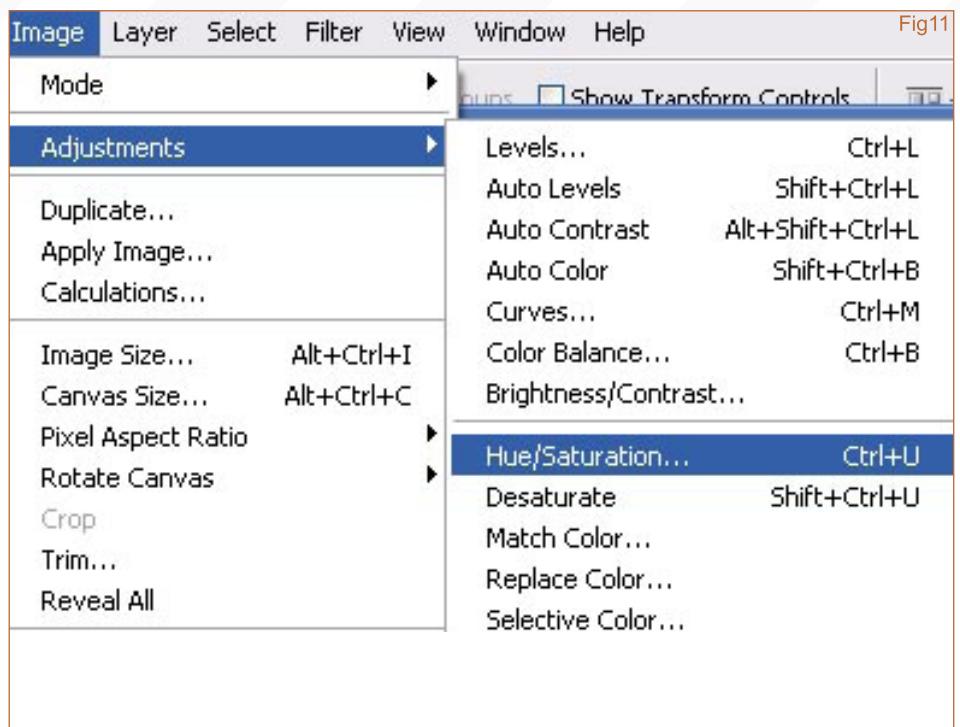
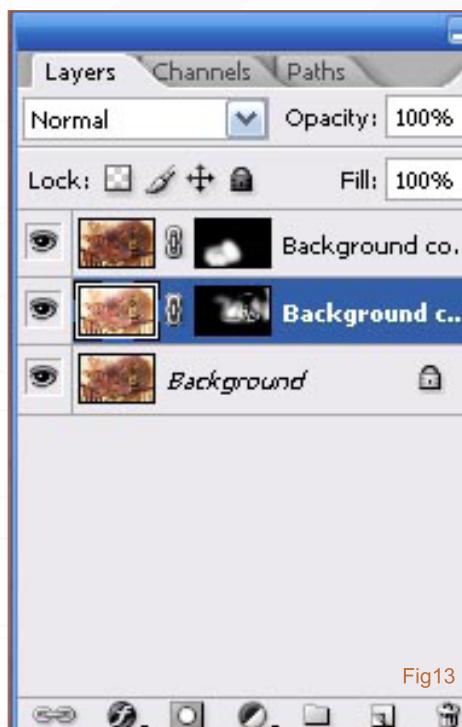


Fig10





Peter Chan

For more from this artist visit

<http://sleepar.deviantart.com/gallery>

Or contact

peterch@vfs.com



In this 'Making Of' you can see how this brilliant portrait of a dragon was made using Photoshop- and the creature was created with the aid of just two brushes! Sandro Nunes will reveal his painting techniques in four easy steps.

Dragon

"This is for me one of the most important parts in this process."





Created In:

Photoshop

Preparing

The finished size for of image was 3338 x 4450 pixels. I worked with only two simple brushes. For the first Brush I selected the 'Airbrush Soft Round', changed hardness of 0 to 100% and deactivated the Airbrush Button (Fig01). The second Brush is only one Spatter (Fig02). I used brush 1 mainly for sketch and general composition, the brush 2 I used more for the finishing and also to create a little of the texture in the image! Almost always use the value of the brush set to 50% opacity, but after an hour or so I usually modify this value. To speed up the workflow I type in the keyboard the value that I want for the opacity, for example: with brush tool selected type 10 in the keyboard that automatically the value of opacity of brush goes to 10%. This also serves for other tools as the Clone Stamp, Eraser, Gradient and others. It can also control the opacity layer in the same way. Here are some essential shortcuts which I use:

B = Brush

E = Erase "[" and "]" (brush tool selected) = increases and decreases the size of brush

Ctrl + and Ctrl - = Zoom in and Zoom out

Space (hold) = Pan Control

N = New Layer

Ctrl E = Merge Layers

Sketch

I do not have a standard method of making my work, in this case for example, I preferred not to use line art. I realised the composition of this image purely by imagining and then painting. A positive point in this way of working is that it gives a better feel to the general composition, because the form has a good prominence in the scene. To create this sketch I used two layers, one for the background and another one for the dragon. I saved out some images with the steps for this making of (Fig03a-b). Now the sketch of the dragon is finished (Fig04). The composition is an important step after the sketch, but it is in this next step that I really get to better define the composition of the image. This is for me one of the most important parts in this process.

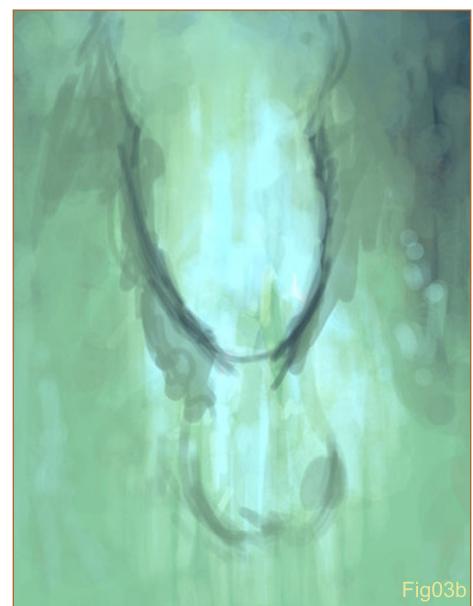
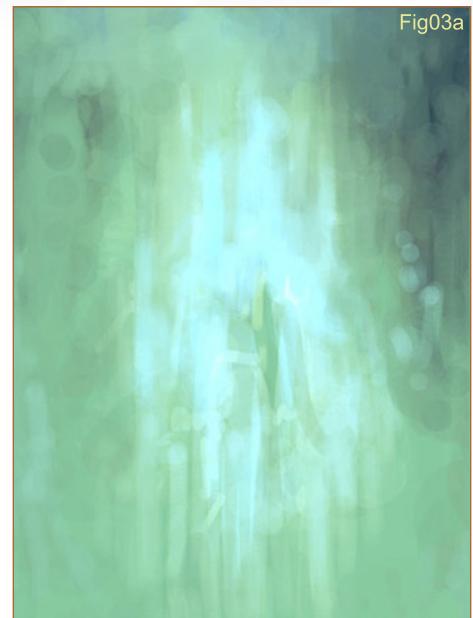
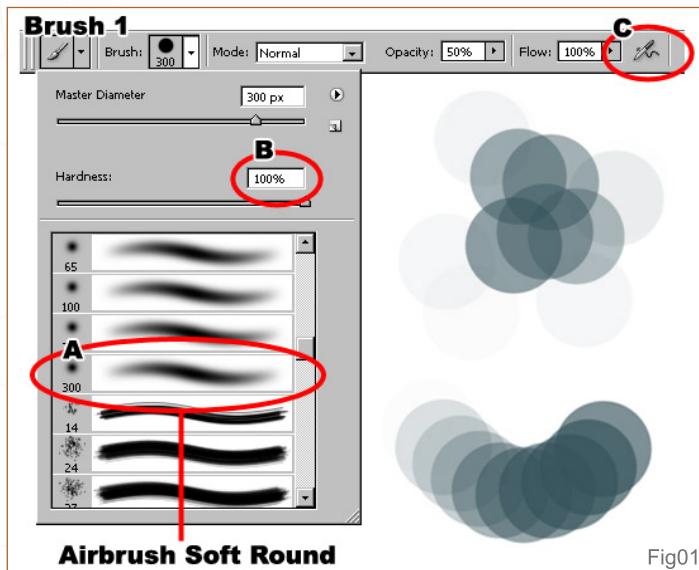
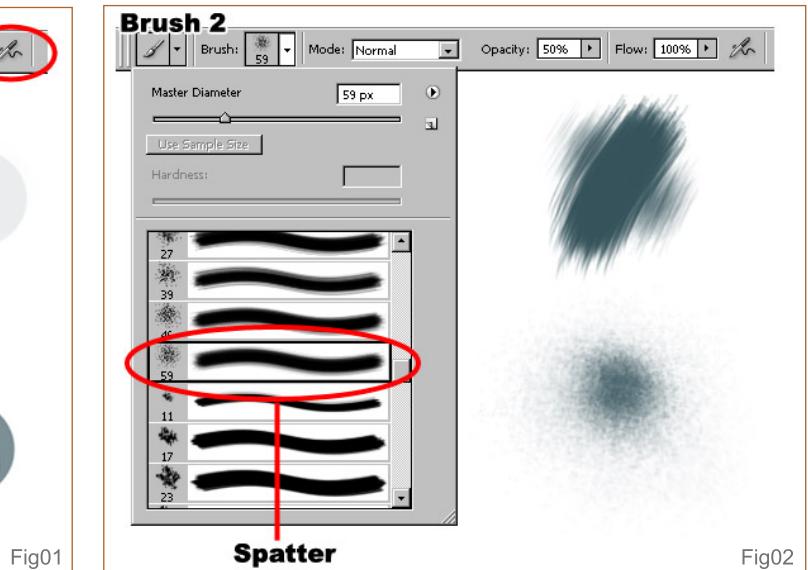


Fig03a

Fig03b



Airbrush Soft Round



Spatter

Composition and Colour

First I create a new layer. Now, for the foreground, I always try to keep the shapes of the image in harmony with each other for a good composition (Fig05a). With the colours yellow and orange and in the Painting Mode 'Overlay' I placed colour in background, simulating the sun and also in the dragon layer to create highlights on the dragons wings from the sun. (Fig05b). In this next sequence I tried to define the composition of the scene. you can clearly see the use of brush 2 (Spatter) and also the use of the Filter Colour and Hue & Saturation in the layers. I changed the settings until I obtained the desired result (Fig05c+d).

Finishing

You can see in the next image the picture is already cleaner, with a better definition of detail and also colour (Fig06). It is now almost ready, with the only job remaining to make the soldiers, effects and do the colour correction. I now add a new layer to make the soldiers. This was perhaps the fastest part of the painting. The knights are modified copies of one soldier (indicated with the arrow). After each was copied and slightly modified in an individual layer, the were merged into one (Fig07). Soon after, I added two more layers, one for the fire and another one for smoke (Fig08).



Fig03c



Fig03d

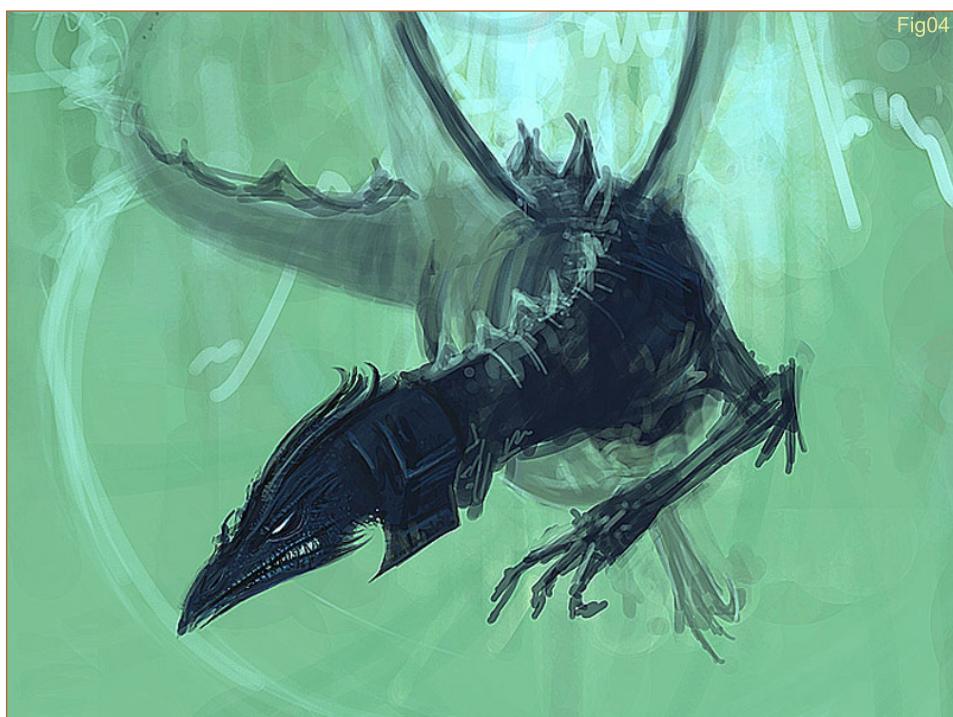


Fig04



Fig05a



Fig05b



Fig05c

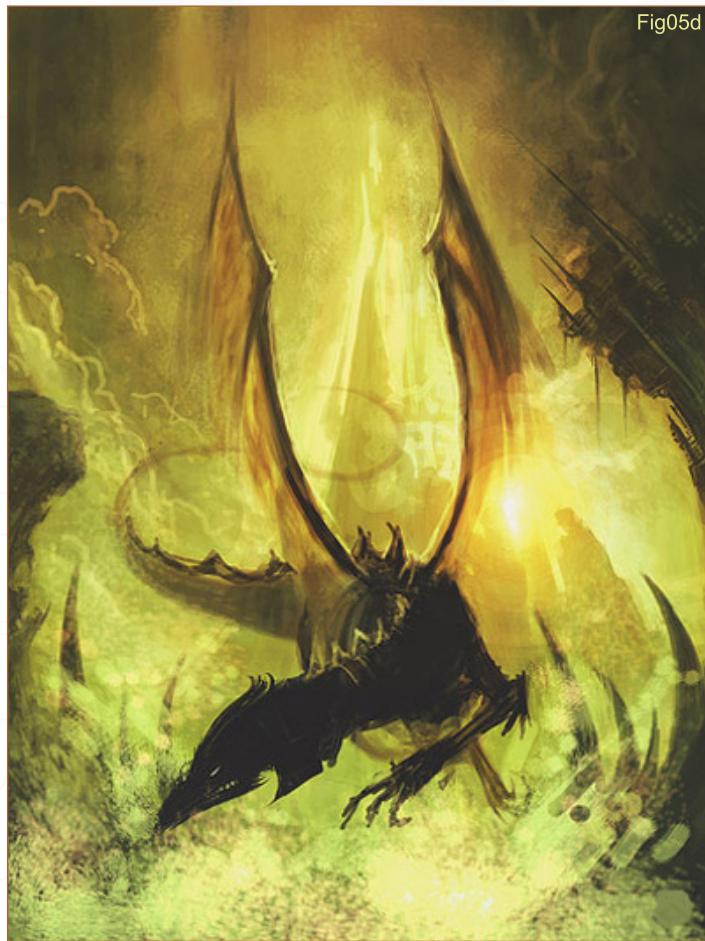


Fig05d

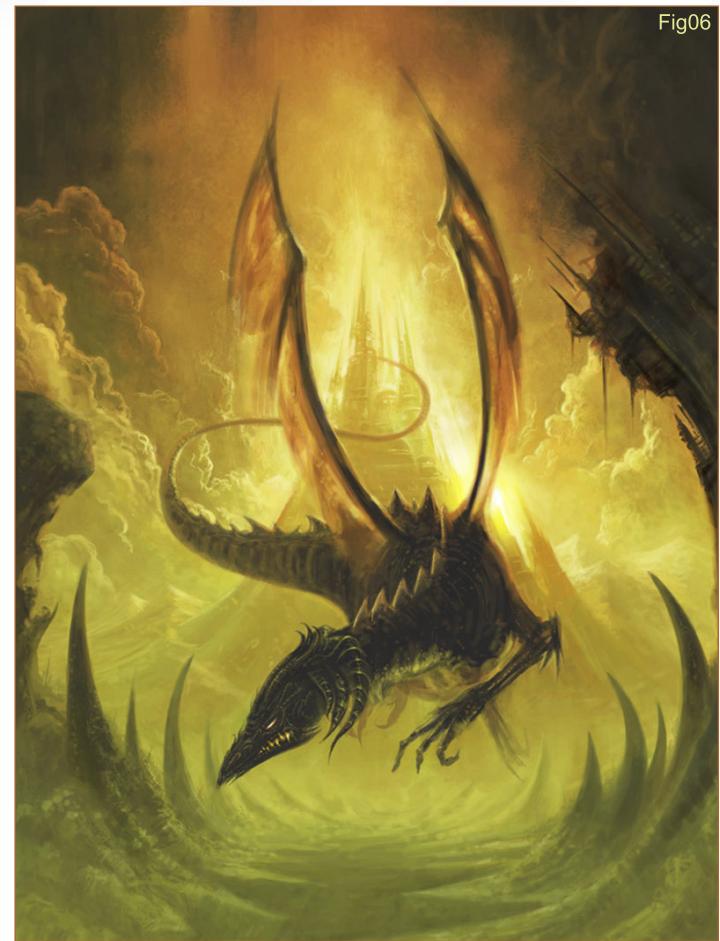


Fig06

Here are the last layers I created for the final image (Fig09). Dark: I filled layer with black, after which I used the Lens Flare filter, defined its centre for the same position as the main sword, changed the Layer Mode to 'Colour Burn' and the opacity to 30%. I added a Layer Mask to remove the dark tones from some of the regions, mainly from the central part of the image. You can achieve practically the same result using a 'Radial Gradient' with the colours white and black, in place of the Lens Flare. With this layer I obtained a more uniform result for the image. Photo Filter: I added a Photo Filter Cyan, density at 70%, then added a Layer Mask and painted mainly the low part of the image to obtain a colour similar to green/blue. More Details: I made this layer to add some details, for example an orange brightness in the horn and hand of the dragon corresponding to the fire that is located below it and also some dust around the horses. Sword Power: This Layer was to create the energy light of



Fig07



the sword. I modified the mode of layer for Hard Light. Photo Filter: I added a Photo Filter Deep Yellow, density of 50%. With this layer I obtained a better contrast to the image. I



Fig08

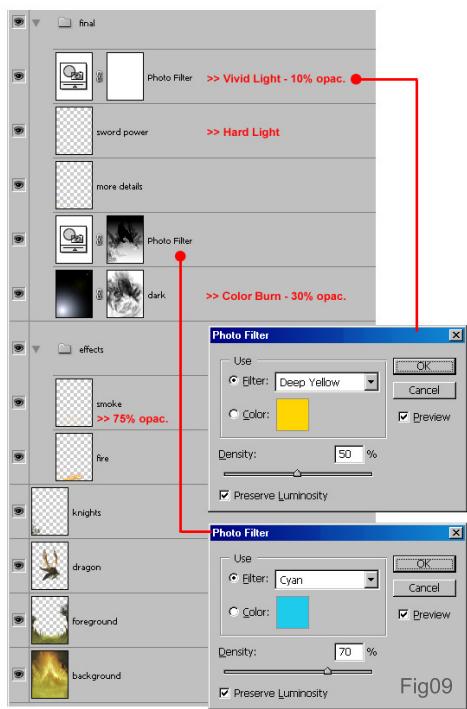


Fig09



also Sharpened and Sharpened More to better enhance the brush marks.(Fig10). Thank you for reading, hope you find this 'making of' useful.

Sandro Nunes

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"This work has been done in my spare time, and I believe these methods have allowed me to see things that I wanted to change, and gave me enough courage to redo anything that I personally wanted."

Spanish Girl

I wanted to make use of this challenge to practice a new style - one that I wasn't used to working with. I will explain the several main stages that I went through to complete the picture, "Spanish Girl".

Spanish Girl

Introduction

This image was created as a request by my Grandmother, she wanted something for her dining room wall. I had plenty of things to choose from, but I thought it would be nice to paint something that she could identify with. Instead of aiming to create a photo-realistic or a cartoon-like image, I made something in between, which I believe is a better style to have on a wall.

Concept

The first thing I did was to have a look for some fine-art references, to gain inspiration for this kind of painting. I did a few tests, specifically thinking about the face (Fig.01, Fig.02, Fig.03, Fig.04) and how I wanted it to be the focal point of the picture (Fig.05, Fig.06). After trying several times, I decided to give it a bit more of a uniform look, so that the picture was still powerful from a distance, as well as close-up. This was the most difficult decision for me. I'm so used to thinking about how a picture would look from a closer view, such a screen or small prints, whereas this artwork has been originally created for a DIN A3 print.

Composition

I used a very simple composition, as is notable in the pictures, and the only thing that moved was the arms - the rest was kept the same. This was a simple composition with no elements other than the character herself. I wanted to keep it simple, but I had a very clear idea of the frame for the picture; I wanted to crop the character and give no space around her. For this kind of composition it is good to give it a bigger frame, until

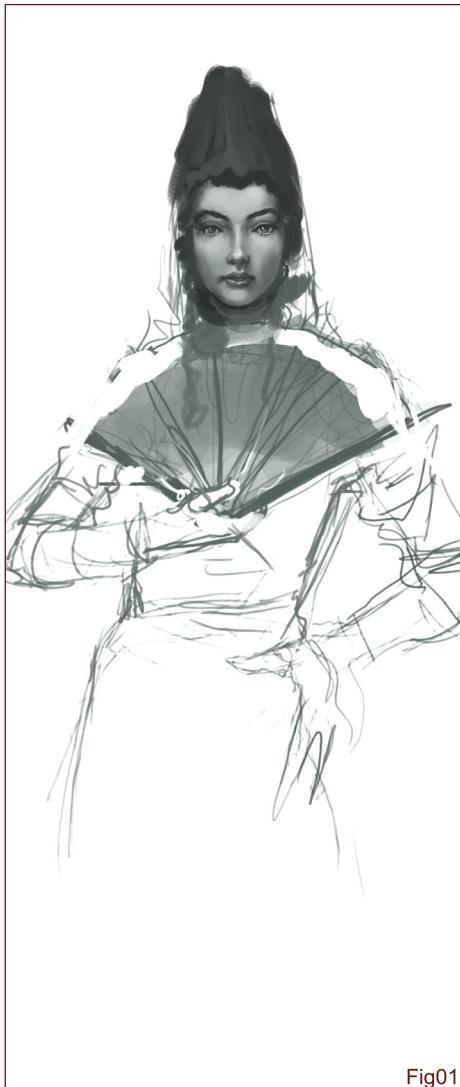


Fig01



Fig02



Fig03

Fig06



Fig05



Fig04

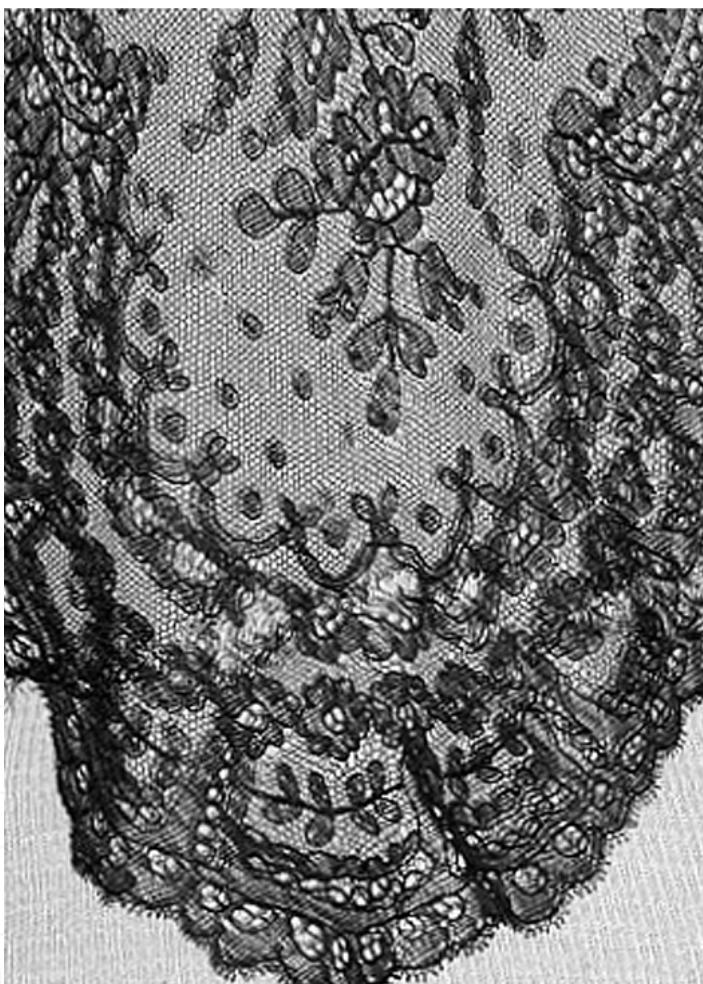


you have finished the picture. Painting a frame on the canvas as a top layer makes use of the same function. This way, it makes it possible for you to retouch the cropping of the picture, in case it is needed.





Fig10



Colour

The very first idea was to create a completely monochromatic picture. My first attempt was black and white, but then I thought that an older-looking picture (Fig.07) would be nice. My Grandmother loves colour, so I converted to practice with colours to try and make it more interesting. This image had monochromatic lighting, which was a little flat, so that I didn't overload the picture. I still kept in the heavy shadows, but this was a personal choice for this particular piece of work. I wanted white clothes so that they contrasted well with the rest of the image. I chose a warm palette to work with because it simply looks more relaxing, and the references that I had used as inspiration didn't display any cooler colours at all in the clothing details. It is a very basic palette, and I didn't use any colour variation for the semi-darkness or the shadows.

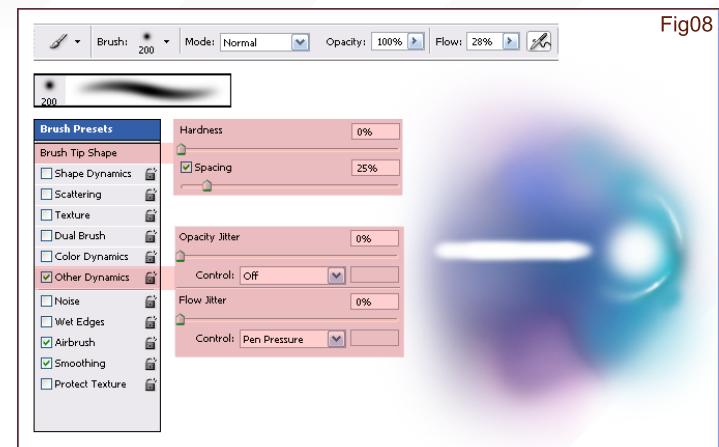


Fig08

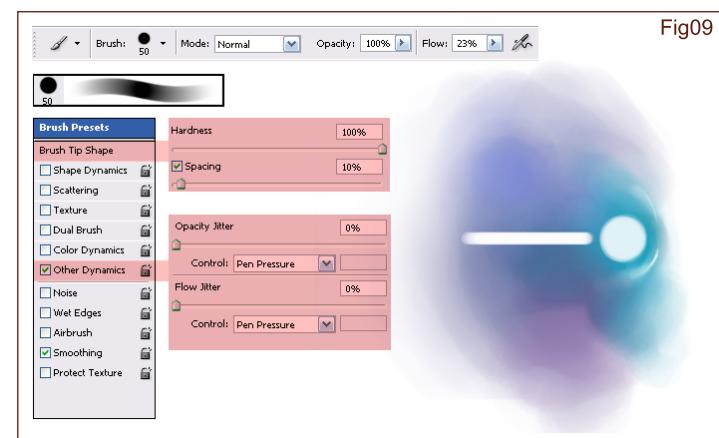


Fig09

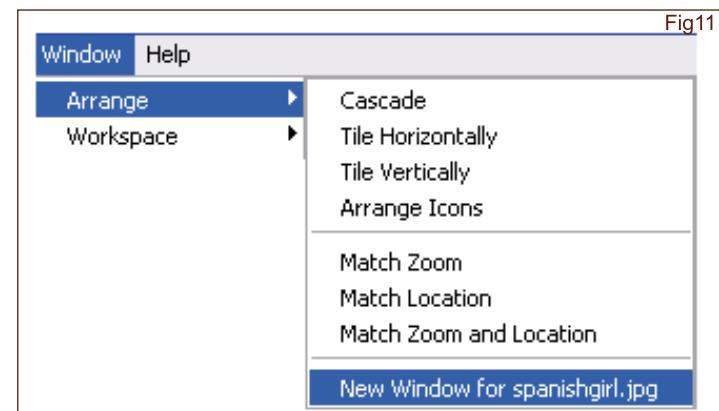
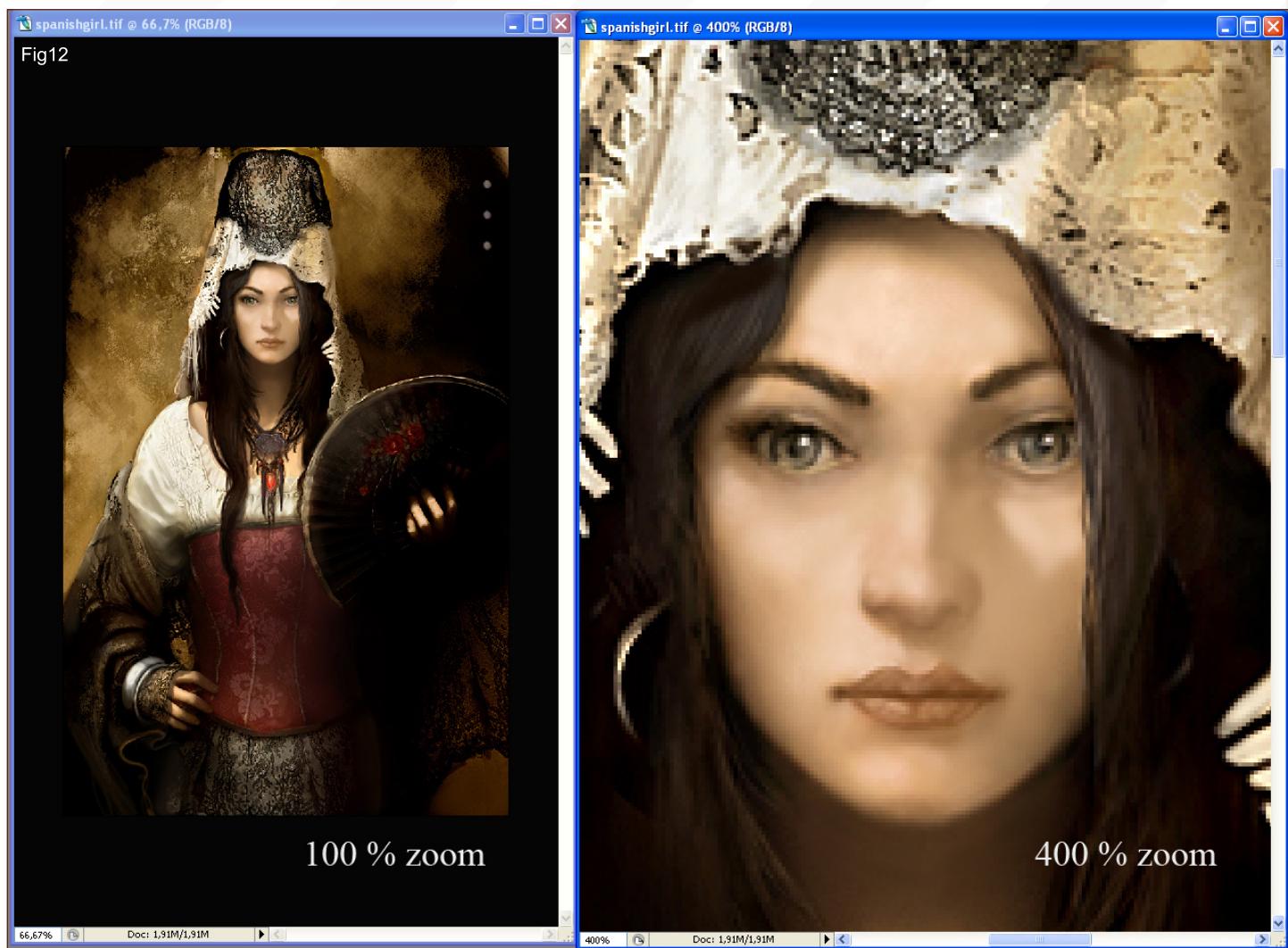


Fig11

Brushes

For this particular work I have basically used a standard soft brush (Fig.08), which is very good to work with to cover large areas and to blend colours to make them look soft, and also to keep the gradients very fluid. Another brush that I used a lot was the hard-edged brush (Fig.09). The hard-edged brush gives a lot of texture, and a natural look and feel to the painting. (Fig.08' and 'Fig.09' show the exact settings that I used for pretty much everything.)



Textures

I always like to use some textures to give irregularity and detail to some parts that would be too complex to paint. (Fig.10) shows those textures that I have used to give the clothing its detail. These textures are overlaid, or multi-layered, in almost all cases. There is a very handy feature in 2D programs that allows you to duplicate your windows (Fig.11), which can be used to work from a closer view, whilst the other views update the changes - remaining at your desired zoom-level (Fig.12). The detail work has been done with the same tools used for the rest of the picture, but using the window instance tool for a closer view.

Corrections

Another trick that is very often used in digital art, is to play with the canvas position. Most 2D packages have an option that allows you to flip the canvas horizontally - this option is very good, and almost essential whilst working. The fact is that when I use this option, and I flip the canvas, then the picture is like a new, very different version from what I was used to, and all the flaws in the artwork instantly appear. It is then perfectly easy to critique your own work, and decide what has to be fixed.

Conclusion

This work has been done in my spare time, and I believe this way has allowed me to see things that I wanted to change, and gave me enough courage to redo anything that I personally wanted. For example, I did many more changes on the character's face than I originally expected to. Now, I am more inclined to change a major part of my artwork - even if it's in an advanced or almost at the final stage. This means that I'm now more of a non-conformist with the result, and this helps me to push my knowledge a little further. From working on this picture, the most important thing that I have taken from the whole experience, is working with colour. The fact that colours give a picture a lot more feeling, helps to better explain the overall concept. After looking at the picture many times, and having read comments and critiques from other artists, there are a few things I would now do differently, looking back. I feel that a less saturated and lighter background would greatly enhance the work. I would also experiment with a less decorated skirt, on a white colour, and try out different cloth textures. I believe this would make the torso look shorter, and would give more wrinkles to the skirt. The white head cloth I would also to be covering her a little more.



Ideally, it would have been great to use my Grandmother's face for this painting, but I didn't attempt this because I discovered that it was rather complex using the photo-references I had specific access to.

David Muñoz Velázquez

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